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ABSTRACT

The state of South Carolina enacted the Educational Improvement Act of 1984 which mandated the identification of young students gifted in the visual and performing arts. This practicum sought to effectively identify South Carolina children in grades 1-3 who were gifted and talented in art, music, drama, and dance. The program used an interdisciplinary approach with an array of criterion-based procedures, such as written forms, student interviews, and student auditions, that were considered to be economically feasible, socially viable, practicable, and consistent with the legal mandate. The screening and evaluation process involved a nomination phase, an evaluation by art specialists who were on the school staff, and a rating by a panel of expert judges. The practicum identified 21 of 158 children (13%) as being gifted/talented, and achieved 98% agreement between art specialists' ratings and the experts' ratings. (Author/JDD)

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# PRACTICUM REPORT

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**Ed.D. Program**

## Identifying Children in Grades 1-3 Who are Gifted and Talented in Visual and Performing Arts Using Performance Rated Criterion

by

Gwen W. Winter

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# Identifying Children in Grades 1-3 Who are Gifted and Talented in Visual and Performing Arts Using Performance Rated Criterion

by

Gwen W. Winter

Cluster XIX

A Practicum I Report Presented to the Ed.D. Program
in Early and Middle Childhood
in Partial Fulfillment of the Requirements
for the Degree of Doctor of Education

NOVA UNIVERSITY

1987

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PRACTICUM APPROVAL SHEET

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| Date of Final Approval of Report | Dr. Georgianna H. Lowen |

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ABSTRACT

Identifying Children in Grades 1-3 Who are Gifted and Talented in the Visual and Performing Arts Using Performance Rated Criterion. Winter, Gwen W., 1987: Practicum Report, Nova University, Ed.D. Early and Middle Childhood Education Program.
Descriptors: Gifted / Talent / Visual Arts / Elementary / Early Childhood Education / Creative Ability / Evaluation Methods / Exceptional Child Education / Talent Identification / Creativity

The practicum was designed to identify young children (grades 1-3) who are gifted and talented in the visual and performing arts (GTVPA) -- art, drama, music and dance using performance rated criterion. In a review of the literature, few studies were found specific to the elementary-age GTVPA child. The practicum, designed specifically for the young child, uses an interdisciplinary approach with an array of procedures that are (a) economically feasible, (b) socially viable, (c) practicable, and (d) satisfies the mandate of the Educational Improvement Act (EIA).

There are three phases in the practicum's evaluation process: (a) Phase I, nomination; (b) Phase II, evaluation by art specialists; and (c) Phase III, final evaluation by the expert panel of judges (adjudicators). The agreement between the art specialist and the expert panel of judges on the children who were GTVPA was high -- 98%. Included in the practicum are the forms and data used in the identification process.

Needs-assessment interviews revealed a favorable attitude (94%) towards the arts and the practicum program by the elementary-school staff. Eighty-eight percent of the teaching staff were not aware of the state mandate requiring visual- and performing-arts programs for the elementary-age child. A similar needs-assessment interview in the community showed a positive attitude toward the practicum.

# CHAPTER I

# INTRODUCTION

## The Work Setting and the Writer

The school system is the largest in the state and is a recognized leader in gifted education. The Governor's School For the Arts and The Fine Arts Center are located in this county. The county school system is a consolidated unit with four districts designated as the Northeast Area, Northwest Area, Southeast Area, and the Southwest Area.

The elementary school in the practicum, a unit of the County school system, is located just outside the northwest city limits in the Northwest Area district. The school is comprised of grades K-5 and has an enrollment of over 300 students. Most of these students live in the surrounding community. Approximately 20% of the school population is bused in from the inner-city area. This gives the school a 20% minority population with an 80% all-white membership.

The professional staff consists of an administrator and 24 teachers, utilizing a facility constructed in 1969. Faculty members of the school are highly qualified as well as state certified. Of the 24 teachers, and the administrator, over half have earned graduate degrees and one-third are presently enrolled in advanced-degree programs

(including doctorates). The school curriculum focuses on basic skills with the underlying goal of assisting each child to achieve their greatest potential.

The school has a team of specialists, one each, for art, music and physical education. These specialists serve 2 days per week at the Northwest Area elementary school used in the praticum. The team members provide special education to the total school population except for kindergarten classes. Three days a week, the team of specialists serve another elementary school, with a population of about 400 students, in the northwest corner of the county.

The writer had a variety of educational experiences prior to writing the practicum. This experience includes (a) 3-1/2 years as a seventh-grade teacher, (b) 3 years as an art specialist in a senior high school, (c) 1 year teaching educational psychology at the college level, (d) 3 years as the Supervisor of Adult education at a senior high school, and (e) 9 years as an art specialist (grades 1-5) and a teacher of the gifted and talented (grades 1-3).

During the summer of 1983 the writer was selected as a member of the Internship Component of the state Governor's School For the Arts; a program that stresses awareness of the characteristics and the acute needs of the artistically talented student. In the area of student identification, the interns examined numerous screening procedures in use with artistically talented students throughout the United States.

The instructor-director of this program was Dr. Jim Cross, a noted, gifted, and talented professional.

The art specialist is expected to provide basic art skills designated by the new curriculum. It involves four vital areas in art education. This sequential curriculum includes the disciplines of art history, art criticism, art production and esthetics. The art specialist is also expected to keep a perpetual exhibit of children's art on display at both schools that serve a total of over 700 children each week.

The specialist serves in the capacity of mentor to gifted-and-talented children (grades 1-3) in the home-base school. Other duties involve a selection process that calls for testing and evaluation, curriculum planning, and instruction. During the past 9 years the author has researched and written curriculum guides, and implemented these programs in the gifted and talented classes. The curriculum content included guidance, research, communication, academic, and fine-art skills.

The author serves in the capacity of grievance liaison at the home-base school, and is a member of both the Fine Arts and the Gifted and Talented committees.

Extra-curricular activities of the writer include serving as the editor of the school newspaper, co-producer of several musicals, director of a school-based play that was aired live on a local TV station and continual support

in any arts-related cultural activities at both of the assigned elementary schools.

As an arts specialist, the author is also expected to participate in the various local and state exhibits on a professional basis. This includes assisting with the exibition of student work and personal participation in an arts festival.

The Community

The community is located in an industrial city of about 60,000 people in the southeast part of the United States. The area has been noted as a religious center and is referred to as the Bible Belt. Most community leaders have been educated in the area schools and are white, middle class. There are 5 universities in the immediate city near this elementary school. There are 3 university-connected schools and 14 private schools that are directed by the religous community, all with grades K-12. The city continues to attract many industries and progressive businesses. The county, with over 300,000 people, represents the largest school district in the state and the largest population area within the state. The county supports 102 public-school facilities, 51,000 pupils, and 3,000 teachers, staff and administrators.

The city has been designated as the third-fastest growing area in the United States. There is an arts center located in the inner city with a modern art, music, and

drama complex. The county library is in this same facility. The five area universities contribute many artistic experiences for the community at large. Many of these artistic productions are offered at no charge. Concerned parents demand cultural arts activities be brought into the community. In the past year over 30,000 residents attended the local arts festival that featured music, art, dance, and drama productions. The business community provides financial support for these cultural activities.

# CHAPTER II

# STUDY OF THE PROBLEM

## Statement of the Problem

The practicum was concerned with the problem of identifying children (grades 1-3) who are gifted and talented in the visual and performing arts (GTVPA) -- in art, music, drama, and dance so that they can be placed in the appropriate class setting.

In the state, the Governor's Educational Improvement Act (EIA) of 1984 mandates the implementation of identification for gifted visual- and performing-arts students in early childhood by August 15, 1986. At the present time the procedures for accomplishing this process have not been decided for the state. Nor is there a precedure, at this time, to identify GTVPA children at the elementary school.

## Documentation of the Problem

A needs-assessment interview (see Appendix A) of the teaching staff and the administrator was conducted with specific questions about the need for the identification of the gifted and talented visual and performing arts (GTVPA) child. Results of this assessment indicated favorable

attitudes towards the arts and this program. The results of this evaluation form are summarized (see Appendix A). Eighty-eight percent of the teachers were not aware of the EIA mandate. There was a 100% agreement on all but one of the interview questions; this response was on the awareness of the EIA mandate. The writer conducted a needs-assessment interview (see Appendix B) with a number of volunteer parents and community supporters about the GTVPA identification process. All expressed a positive position in favor of this identification process. The results of the parent needs-assessment questionnaire/checklist are summarized (see Appendix B).

Analysis of the Problem

In analyzing the causes of the problem, it was necessary to take a close look at the state of the arts in the school district. After reading reports and talking with state and local officials, the writer concluded that the cause of the problem is multi-dimensional.

There are, in the opinion of the writer, six major causes of the problem:

1. There is an apparant lack of direction and research in testing GTVPA children at the elementary level. Further, research reports show that testing in the arts is on shaky ground.

2. Little, if any, documented research has been published by practioners in the visual and performing arts that demonstrate procedures falling within the bounds of approved research.

3. Identification procedures have not been designated for the elementary school since the EIA mandate. A pilot project was initiated by the county during the 1985-1986 school year. However, a lack of funding aborted this effort.

4. Eighty-eight percent of the staff (see Appendix A) at the elementary school were not aware of the EIA mandate to identify GTVPA children.

5. It is difficult to start a new program that has not been adopted as a state- and county-wide procedure. Most classroom teachers are hesitant to take this responsibility.

6. Initial solutions to school problems are usually not solved by local teaching-staff members. The classroom teacher usually generates ideas, while the administrative staff incorporates them into working programs.

The school's lack of an identification procedure for GTVPA children apparently results from the lack of awareness of the teaching staff, and the administrator, that the need exists in order to satisfy the Educational Improvement Act (EIA) of 1984.

The parents and community members interviewed have a positive feeling about the need for indentifying children that can benefit from special programs in the arts.

The identification process is the first step in offering programs for GTVPA children. The EIA mandate will be satisfied at the elementary school by the practicum.

## Related Literature

This review includes a survey of past literature that weaves the fabric of the history for gifted-and-talented children in America. The literature clearly shows how the identification process evolved during the historical time sequence, and its effects on procedures used in screening the gifted and talented visual and performing arts (GTVPA) child.

Much has been written about the importance of identifying the gifted-and-talented child: Much less was produced on valid methodology to actually identify such children.

The gifted-child movement is a part of humanistic psychology. Humanistic psychology (initiated by William Janes, 1878) embraces (a) a broad humanism, (b) the measurement of individual differences, (c) intelligence and gifted children, and (d) creativity (Gowan, 1975).

Identification of a child's talent at an early age in the visual and performing arts has come under fire from

various professionals. In a recent report, Walters and Gardner (1984) support that a child be exposed at an early age to materials in a particular field to catalyze and produce the crystallizing experience. Exposure may motivate a child to pursue that field of study. What's called the crystallizing experience (in mathematics, music, and the visual arts) occurs when inborn talent, self-teaching, and exposure to a set of materials are combined in a set way. This reaction yields an immediate result and signals a long-term change in that person's view of the field, their performance in it, and a view of the self. Early identification of the GTVPA child would facilitate the crystallizing process.

Terman's five-volume series, Genetic Studies of Genius (1925-1959), dispelled myths about gifted children. Minor flaws in this work included; the view of intelligence as one-dimensional, neglect of socioeconomic status, creativity, and ethnic aspects of the creative child (Gogan, 1975).

The remarkable study on the personality of gifted children reported by Bonsall and Stefflre (1955) showed that the personality differences were not directly due to intelligence itself, but instead were associated with differences in socioeconomic status.

Identification research with gifted-and-talented children by Pegnator and Birch (1959) warned that both the

efficiency and effectiveness of various identification screens were much less than had been assumed. Thus, Pegnator and Birch laid the foundation for sound research in gifted education. Unfortunately, other researchers have generally not followed their insightful lead (Gowan, 1975).

The DeWitt Clinton High School study by Goldberg and Passow (1959) showed, in a survey of gifted children, that improvement in underachievers required assistance with learning skills and student identification with a supportive teacher.

The Getzel and Jackson (1962) study on the interrelationships between creativity and giftedness changed the focus of gifted-child education, making it auxiliary to the production of creative adults.

Until the 1970's, most school systems relied primarily on standardized tests and teacher nomination to identify the gifted-and-talented child. With the rapid growth of interest in serving the handicapped child, many schools lost interest in the gifted child. In 1972 a U. S. Office of Education Report (The Marland Report) showed a renewed federal interest in the gifted child. As a result, educators looked for a variety of identification instruments to help locate a wide range of gifted-and-talented children. Many systems used standardized group IQ and achievement tests to select children for gifted programs, because of a supposed objectivity and ease of administration (Jackson & Robinson,

1977). However, Pegnato and Birch (1959) warned that group IQ tests failed to identify over 50% of the gifted children who scored above 125 on individual IQ tests. Forgon (1972) published a revealing account of the power that group IQ tests have on educators. In spite of the specific attempt to discount group-IQ-test validity, Forgon documents that schools require a test of this kind to use in the identification process.

The issue of the intellectually gifted child in art was finally addressed in print by the end of the 1960's. Eisner (1966) favored a view that many art activities are essentially cognitive, rather than being all affective. A cognitive orientation for the gifted dictates a curriculum in the productive, critical and historical domains rather than only in studio orientation, suggests Eisner. Gowan (1975) expanded Eisner's ideas into the Periodic Development Stage theory. This was a first attempt to explain how creative children develop. Example: Achieving verbal readiness while still in the initiative-intuitive, or fantasy, stage (ages 4 to 6) gives the gifted child a much better grasp on verbal creativity.

Art educators (Lowenfeld & Brittain, 1975) view art as a developmental way of learning and not something to be learned. The results of the developmental approach still influence art-education programs for the gifted child in the 1980's.

Superior students in the arts display certain behavioral characteristics that Wilson and Wilson (1976) report as (a) fascination for visual things, (b) an encyclopedic visual memory, and (c) a drive to create visual images by the use of highly complex visual narratives. These visual images tend to lead the child to intuitively develop an individual style and serve as a transition to mature artistic efforts.

Guilford (1976), with an analysis of human intellect and the resultant Structure of the Intellect model, provided a theoretical basis for examining other facets of the gifted child, apart from the IQ. This work gave greater interest in the complete evaluation of intelligence.

As reported by Khatena (1976), E. Paul Torrance derived several areas of creative-thinking ability along with (a) fluency (many ideas), (b) flexibility (different kinds of ideas), (c) originality (unusual ideas), (d) elaboration (add details to ideas), (e) synthesis (combine parts into a related whole), and (f) closure (delay completion of tasks so mental leaps create original ideas).

Researchers in the 1970's attempted to identify the gifted-and-talented child through the use of (a) biographical inventories, (b) behavioral checklists, (c) rating scales, and (d) parent nominations (Tuttle & Becker, 1983).

Renzulli and Smith (1977) compared the traditional approach (IQ and ability tests) with a case-study approach -- (a) aptitude and/or achievement scores, (b) ratings by teachers, (c) past performance, (d) parent involvement, and (e) self ratings. They concluded that the case study was superior, especially among minority groups, to traditional approaches in identifying gifted children.

Additional guidance for indentifying the gifted and talented child is provided by Jackson and Robinson (1977). This report gives detailed information for use with the preschool child. It is suggested that: (a) children be allowed to demonstrate their intellectual and creative skills through testing; (b) that the child's best score out of three tests be considered the best performance; and (c) parents' anecdotes of their children's behavior may give more insight into early giftedness than testing situations, questionnaires, and checklists. This report suggests that the identification procedures be a part of the program for which the children are being selected (Jackson & Robinson, 1977).

Several premises for identification of the gifted child, given by Pfleger (1977) in a report at the University of Wisconsin research and guidance laboratory, suggest a variety of techniques be used over a long period of time. Pfleger's report recommends that some of the identification techniques (testing, peer evaluation, and parent anecdotes)

be individualized, taking into account the child's cultural-experimental environment.

The mandate to tailor education to the unique needs of each child was articulated in P.L. 94-142, The Education for All Handicapped Children Act (1975). This legislation changed the history of education in American for the child with special-education needs (Federal Register, 1977).

There is a fair consensus among professionals identifying gifted art students that several important aspects can be designated as Hurwits (1976) defines (a) visual acuteness of observation, (b) vividness of memory, (c) fluency of imagination, (d) ability to remain with a problem longer than most children, (e) deriving greater satisfaction from art, and (f) the need and desire for additional time to work on art.

Zettle (1979) describes the State of Maryland's screening process in the arts. The initial screening proposed was: (a) recommendations by self, staff, parent, peer, and others; (b) nominations by specialists in visual and performing arts within and outside the schools; and (c) a behavioral checklist.

For final screening a panel of experts judge submitted projects, auditions, and/or interviews. Behavioral checklists and standardized aptitude tests should be used by experts to look for children with a potential, but not demonstrated, talent. The appropriate placement should be

based on the potential and demonstrated proficiency in the child's area of talent (Zettle, 1979).

Art specialists could help identify learners with high interest and skill. Luca and Allen (1974) stress that the gifted art student demonstrates the following behaviors (a) was persistent, (b) had exceptional independent skill or ideas, (c) had fluid and flexible ideas across different subject areas, (d) was dexterous, (e) liked construction, and (f) had exceptional color sense.

Just a few years after mandating special education for handicapped children, Congress passed Public Law 95-561, The Gifted and Talented Children's Act (1978). This bill updated the 1972 Marland Report and changed the areas originally designated as (a) general intellectual ability, (b) academic talent, (c) creative and productive thinking, (d) leadership, (e) visual and performing arts, and (f) psychomotor skills. The 1978 act specified: (a) intellectual; (b) creative; (c) specific academic, or leadership ability; or (d) talent in the performing and visual arts.

New interest in gifted-and-talented children was stimulated by P.L. 95-561. Many state educational offices began writing proposals to tap these federal funds. Major studies were initiated following this new funding which include those by; Saunders and Schmidt (1979), Bagley

(1979), Hatfield (1981), Hickey (1980), and Goldinher (1984).

There is a consensus of the operational practices by State agencies, and other professionals in the field, that the initial screening of the gifted child should contain: (a) recommendations by self, peers, parents, and others; (b) nominations by a specialist in each of the visual- and performing-arts field; and (c) use of a behavioral check list. For final screening, a panel of experts judge the submitted projects, auditions and/or interviews. A concluding step uses standardized tests and behavioral check lists that seek out children with potential and undemonstrated ability.

Most of the studies initiated by P.L. 95-561 were directed toward the older student, not the younger child. The results of these studies were simply applied at the elementary school level. Programs for the elementary-school child are scarce and there are little data available on the subject.

Over fifty school programs at the local, state, and national levels, and those in school districts and community museums, were surveyed by Clark and Zimmerman (1983). They found that the following procedures are most commonly used in current GTVPA student-identification programs (a) self-nomination, (b) portfolio review, (c) classroom-teacher nomination, (d) interview, (e) creativity test, (f) informal

art test, (g) teacher nomination, (h) achievement-test scores, (i) structured nomination, (j) peer nomination, and (k) parent nomination. The survey gives a very interesting picture of the current nomination process.

The Karnes (1978) Preschool Talent Assessment Guide (PTAG) is a set of procedures and criteria for determining if a handicapped preschool child is talented in one or more of six areas. The assessment procedures are implemented after an initial talent screening with the Preschool Talent Checklists (PTC). Although the Karnes' PTAG is designed for use within a preschool special-class setting, it is also appropriate for the identification of all gifted children within the nonhandicapped preschool population in art and music.

The Gifted and Talented Screening Form (Johnson, 1978) is a 24-item checklist. The GTSFs summary documents that 18 different school districts show positive correlation with other measures of talent. Johnson's GTSF screening form has been used with some success.

Measures of intellectual and creative talent, and critical judgment, continue to cause controversy in (a) definition, (b) funding, (c) program design, and (d) the ongoing issue of elitism (Lilly, 1979).

The Creative Resources Enriching Student Talents (CREST) program conducted by Krause (1984), is enrichment for the gifted-and-talented elementary-school child (grades

K-6). The program avoids elitist groupings by use of a broad definition of giftedness, including academic and art talent. The selection criteria used includes student creativity, evidence of special skills, exceptional interest, and commitment. This program established local norms (not reported), during the five years it was conducted. An Individual Education Program (IEP) is developed for each child. An Identification Matrix (a method of scoring is not detailed in the report) lists eight assessments (a) Individualized Intelligence Test, (b) Achievement Test (reading score), (c) Achievement Test (math scores), (d) Torrance Creativity Test (figural or verbal), (e) Aptitude Tests (music, art, and writing), (f) Thinking Creatively with Sounds, (g) Creative Manipulation of Materials, and (h) Test for Word Skills. These eight tests give strength to this identification process validated in the Connecticut IV-C (Hickey, 1980) program (the specifics of validation were not reported) implemented by the Board of Education in Lebanon, Connecticut.

The Conn-Cept IV (Saunders & Schmidt, 1979) is a study that was researched in the creative arts at all grade levels (K-12). The talent areas in the study include creative writing, music, visual arts, dance, and drama. The objective of this study, at the elementary level, was to assist the student in discovering his/her potential in each art form, together with the interrelationships between art forms. The

author reported that there is an interaction between seven definable behaviors; students must demonstrate (a) imagination, (b) creativity, (c) flexibility, (d) acceptance of new ideas, (e) concentration, (f) exhibit energy, and (g) commitment.

Of the three operational models addressed in the Conn-Cept IV (1979) study, Norwalk's Art Talent Program was the only model on the elementary level. All of the models follow similar stages in identifying and selecting children to participate in the programs. Three stages of identification and selection, including the methods and techniques, are shared between the programs (Saunders & Schmidt, 1979). The three stages of identification and selection used in Conn-Cept IV are:

1. Recruiting applicants: A direct mailing is made to school superintendents, principals, and art specialists. Newspaper and radio spots are also utilized.

2. Screening: Applications with accompanying data, documentation, and references are received and reviewed according to specific criteria. This review is followed by selection of participants for audition and interview appointments.

3. Selection: A group of judges was selected for each arts area, including professional artists, according to planning- and placement-team procedures. The selection process has two parts: (a) a general interview based on the

application; and (b) a specific review of the child's work from a portfolio, audition or other performance. Some applicants are asked to bring in specific work, or to plan a performing activity prior to the interview. Others are given a specific, common task to perform during the interview. In this setting, art production is considered a performance. The judges also aided in writing the selection criteria. Selection teams devised the scoring procedures (Saunders & Schmidt, 1979).

The Oregon Project conducted by Bagley, Frazee, Hosey, Kononen, Siewert, Speciale, and Woodfield (1979), was designed to identify gifted-and-talented students (grades K-12). Guidelines measured students in the areas of (a) general intellectual ability, (b) specific academic aptitude, (c) creative and productive thinking, (d) leadership ability, and (e) visual- and performing-arts ability.

Seagoe (1974) addressed the characteristics of the gifted child in terms of 16 criteria (a) keen power of observation, (b) power of abstraction, (c) interest in learning, (d) problem solving, (e) retentiveness, (f) verbal proficiency, (g) questioning attitude, (h) power of critical thinking, (i) creativeness, (j) inventiveness, (k) power of concentration, (l) persistent goal-directed behavior, (m) high energy, (n) self-reliance, (o) versatility, and (p) out-going personality. These same characteristics were used

when identifying the gifted and talented in the Oregon Project (1979). Specifically, what consideration these criteria were given was not reported.

Identification of each area of the gifted and talented child is designated in a separate process. In visual and performing arts, this report defines artistically talented children as those that show exceptionally high potential for expressing themselves aesthetically in the (a) fine arts, (b) crafts, (c) graphics, (d) music, (e) dance, (f) drama, and (g) mime. Further, the Oregon Project suggests that care be taken in identification. These professionals conclude that observation of a child's performance by recognized artists working in the field, and their evaluation, is more valid than results obtained from test scores (Bagley et al., 1979).

A three-step procedure, presented by Bagley et al. (1979), identifies the gifted and talented child in the visual and performing arts: (a) a direct informal observation of performance (from staff and arts specialists); (b) nominations from peers, parents, teachers, and community members; and (c) evaluation by a panel of experts and staff members in the arts. The panel receives work samples and portfolios and views a child's auditions or performances as part of the selection process. The report did not list a selection criteria for the panel of experts. The project report was written by the Oregon State

Department of Education to be used as a guideline for local school districts. Evaluation procedures were not mentioned; nor were any other particular programs that are in progress. Specific reference to the application of these guidelines in regard to elementary, middle, or high school was omitted.

The studies reviewed possessed useful information based on current theses. However, none of these studies fit all the needs of the practicum project, and many are lacking in generally acceptable methodology and evaluation procedures. Most studies used measures that were not specifically designed for the GTVPA elementary-age child.

Therefore, it is incumbent upon the writer to develop an effective evaluation program for the elementary-school child which utilizes the recognized effective portions and measures of the program designs reviewed. The identification process must not only satisfy the letter of the law, but it must also be economically feasible, socially viable, and practicable for the school and community. Above all, it must prove to be an effective program for identifying elementary school children who are gifted and talented in the visual and performing arts.

# CHAPTER III

# ANTICIPATED OUTCOMES AND EVALUATION INSTRUMENTS

## Statement of General Goals

The goal of the practicum was to effectively identify, in early childhood (grades 1-3), children gifted and talented in the visual and performing arts (GTVPA). The program was to provide an interdisciplinary approach using an array of procedures that are (a) economically feasible, (b) socially viable, (c) practicable, and (d) satisfies the mandate of the Educational Improvement Act (EIA).

## Terminal Performance Objectives

The following specific behavioral objectives were to be considered as evidence of having met the general goals of the practicum:

1. At the end of the screening, and final-evaluation procedure, 3% to 5% of the three-grade population (grades 1-3) with 80% or better scores on the specialized rating scales (see Appendixes F, G, H, and I), will be identified as GTVA children as indicated in individual file folders that contain the screening results.

2. A 75% agreement will be reached by the arts specialists and the panel of expert judges on selection of

students that are GTVPA, by a comparison between the rating scores of the arts specialists and the scores of the adjudicator's ratings (see Appendixes F, G, H, and I).

3. Seventy-five percent of the school staff will respond favorably to the practicum on the Follow-Up Staff Evaluation form (see Appendix P).

4. Children in grades 1-3 will be identified as GTVPA in one or more of four areas of the visual and performing arts (a) art, (b) music, (c) dance, and (d) drama. This identification will be derived from data, with 80% agreement, in the screening forms (see Appendixes F, G, H, and I), as used by both the specialists and the panel of expert judges.

Screening and Final Evaluation

The screening and final evaluation of the GTVPA child is divided into three phases: (a) Phase I, the initial screening process, is the nomination phase (see Appendixes C, D, and E); (b) Phase II is the evaluation by specialists on the school staff using audition and rating forms (see Appendixes F, G, H, and I); and (c) in Phase III, these same forms (see Appendixes F, G, H, and I) are used for rating the child by a panel of expert judges (adjudicators). The determination of a GTVPA child is then made from these data.

Description and Use of Evaluation Instruments

To obtain data that measures the success of the practicum, the following evaluation instruments were to be used:

1. The Rating Scale for Art Specialist (see Appendix F) has 10 criteria for evaluating the ability of a gifted and talented child in the visual arts (a) painting, (b) drawing, and (c) sculpture. The ten criteria are rated on a 10-point scale and these scores are added. The highest numeric rating possible is 100. Students must obtain a rating of 70% (a numeric score of 70), or better, to proceed to the Phase III evaluation level. The Art Audition form (see Appendix K) is used with the same 10-point rating scale as tasks are given and evaluated.

2. The Rating Scale for Drama Specialist (see Appendix G) contains 10 criteria for evaluating the gifted and talented child's ability in drama (acting and mime). The highest possible total score is 100. The child must get a rating of 70%, or above, to proceed to the Phase III evaluation level. The Drama Audition form (see Appendix L) is used as tasks are given the child and evaluated.

3. The form used as the Rating Scale for Music Specialist (see Appendix H) contains 10 criteria for evaluating the gifted-and-talented child in music (vocal or instrumental). The rating scores are added -- the maximum score is 100. The child must rate at 70%, or above, to proceed to the Phase III evaluation. The Music Audition form

(see Appendix M) is used with the 10-point scale as specific tasks are given the child and rated.

4. The Rating Scale for the Dance Specialist form (see Appendix I) has 10 criteria for evaluating the gifted and talented child's dance performance (modern or traditional). The highest possible numeric score is 100. The child must obtain a rating of 70%, or greater, to be evaluated in Phase III. The Dance Audition form (see Appendix N) is used with the same rating scale as specific tasks are assigned the child and evaluated.

In all cases, a child must obtain a rating of 70%, or more, to move up to the Phase III evaluation stage. The Phase III evaluation is identical to that of Phase II, with the exception that the child's evaluation is done by adjudicators from the panel of expert judges, rather than the school-staff specialists. The adjudicators use the same rating (see Appendixes F, G, H, and I) and audition (see Appendixes K, L, M, and N) forms as those used by the school's staff specialists.

Each interview may be conducted by a single adjudicator, with appropriate expertise, in the area or areas in which the child has been rated 70%, or greater, by the school's staff specialists. Or, the adjudicator may use the audio recording of the art specialist's interview. Interviews for more than one area may be needed. The adjudicator interview, if

recorded, is on the second side of the tape used for the original art-specialist's interview.

The final step in the Phase III evaluation can be, if deemed necessary by the adjudicator, an interview with each child by the panel of expert judges. The Interview Questions form (see Appendix J) contains approximately 25 possible questions in the areas of (a) knowledge of the GTVPA program, (b) activities, (c) interests, (d) self-concept, and (e) making art versus doing a school assignment. These questions are designed to elicit information about each child's interests and abilities, and the degree of his/her committment to the arts.

Two seperate interviews, conducted by the art specialist and the adjudicators from the panel of expert judges, are held with each child. These individual interviews are done by the same specialist and adjudicators that evaluated the child during Phase II and Phase III of the program. Side one of the audio-taped interview is that of the specialist. Side two contains the interview, if recorded, by the adjudicator. As an option, the panel of expert judges may listen to the art specialist's interview before making a final GTVPA judgement of that child.

After completing Phase I, II, and III the rating results are tabulated and recorded on the GTVPA Final Evaluation Form (see Appendix O). Children that scored 80%, or better, on all ratings are designated identified as

GTVPA children that are gifted and talented in one or more areas of the visual and performing arts. All Phase III results, reguardless of the final decision of the panel of expert judges, are tabulated and will be maintained as permanent records. These are for future use if a child's parent(s) request GTVPA reevaluation the following school year.

Additional forms used in this practicum are:

1. The Program Evaluation Form for Staff (see Appendix P) is a 10-item questionnaire with a Likert (Borg & Gall, 1983) rating scale of 1 through 7, and not applicable (NA), designed to elicit information pertaining to the school principal's and staff teacher's satisfaction or dissatisfaction with the identification process for GTVPA children used in the practicum. This form also requests specific comments as to the best features of the GTVPA screening process and areas of this process that need improvement.

2. The form for Parent/Community Evaluation (see Appendix Q) is a 10-item questionnaire with a Likert rating scale of 1 through 7, and not applicable (NA), designed to elicit information requarding the child's parent(s) opinions and satisfaction or dissatisfaction with the process used for GTVPA identification. The form also requests specific comments as to the best features of the GTVPA screening and areas of the program that need improvement.

3. The Needs Assessment Questionnaire/Checklist (see Appendix A) elicits the staff-teacher's opinions as to the state of the school's gifted-and-talented program before GTVPA identification, and these teacher's preferred goals and specific needs for the identified GTVPA child. Many of the questions on this form also contain space for specific written comments. This same form is also used for personal interviews with the candidate GTVPA child's parents.

# CHAPTER IV

# SOLUTION STRATEGY

## Possible Alternative Solutions

In a review of the literature, related to indentification of the gifted-and-talented child in the visual and performing arts (GTVPA), in early childhood, a number of possible solutions to problems inherent in the elementary school became apparent. While the literature pointed to the following solutions, these were found to be unsatisfactory:

1. Administration of standardized tests that are specifically designed for the gifted in each arts area (art aptitude, or creativity) to identify a GTVPA child's talent. This solution was not satisfactory because of the continued controversy about testing, and the use of written testing in indentifying the GTVPA child would result in a fragmented and unfounded program.

2. The procedures offered by the Conn-Cept IV program (Hickey, 1980) have much to be desired in an identification process. Information offered by this report are useful. However, all Conn-Cept IV models follow similar stages in (a) identification, (b) selection of students, and (c) non-designated ages. The elementary-age child would not be

able to respond to the same program as older students. Changes in the Conn-Cept IV criteria are needed to reflect the age of the child.

3. The Oregon Project conducted by Bagley et al. (1979) has solutions that are viable. Unfortunately, the much needed data necessary for implementing this program are not in the report. The Oregon Project addressed a broad area of (a) general intellectual ability, (b) specific academic aptitude, (c) creative and productive thinking, (d) leadership ability, and (e) visual and performing arts. Only the visual- and performing-arts parts are applicable in the practicum. How Seagoe's (1974) 16 identification criteria are to be used for GTVPA children is not defined. This report did not list criteria to be used by the expert panel; and age considerations were also omitted in the report.

4. The Creative Resources Enriching Student Talents (CREST) detailed in the Educational Document by Krause (1984) is an enrichment program for the gifted-and-talented child in grades 1-6. The program used a broad definition of giftedness, including academic as well as talent in the arts, to avoid elitist groupings. The criteria in the program includes (a) creativity, (b) evidence of special skills, (c) exceptional interest, and (d) evidence of commitment on the part of the student. The CREST program has been conducted over a 5-year period and established local norms (not reported). The Individual Education Program (IEP)

is developed for each child as part of CREST. Eight assessments were used in the Identification Matrix.

The academic aspects of the CREST program are not appropriate for use in the practicum. The criteria designated in the program design are meaningful and was useful in designing the interview questions in the practicum. The original idea of using IEPs for the CREST identification process is excellent, but it is not appropriate in this setting due to time limits and the magnitude of measurement-data processing.

The eight instruments used in the Identification Matrix are admirable, but again, the time element in administering these eight assessment forms and the tabulation and evaluation of these data would burden the present staff. Also, funds are not available to hire a full-time psychometrician. Use of tests without the knowledge of proper test procedures could provide fragmented and unfounded results. Much of the procedures used in the CREST program are excellent and would be ideal if funds were available to hire the necessary staff to perform these needed functions. Moreover, much of the use of CRESTs testing in the arts is not acceptable, on the basis of scores alone, for identification of the GTVPA child.

5. Teaching Gifted Children Art in Grades Four Through Six (Luca, 1973) points out characteristics that are useful in identifying the gifted-and-talented child. These characteristics were used in the interview questions to aid in eliciting provocative answers. However, the total identification program was not given; nor was the performance as a testing device mentioned by Luca.

In the problem-solving process, a solution strategy expanding the best elements of the preceding alternative solutions is desirable. The child must be a primary consideration in planning the solution. It is clear, however, the solution should be taken from the states' (Connecticut, Oregon, and Florida) methods in developing an identification program for the GTVPA child.

## Solution Selected

The four steps in providing a solution to the practicum problem were (a) obtaining the permission and support of the school principal, (b) a discussion of the problem with the staff, (c) validation of the need for the practicum, and (d) enlisting the cooperation of the required team of arts' specialists.

The solution to the problem must result in GTVPA identification of children (grades 1-3). In selecting an appropriate solution strategy, consideration had to be given to (a) the nature and needs of the GTVPA child in elementary

school, (b) the limited time available to the staff for recommendations and evaluations, (c) the practicality of the identification process, and (d) the lack of available funds. These factors led to the decision that the best solution is to proceed with the identification process as follows:

Phase I

Initial Screening. Nominations are used to identify the child (grades 1-3) who shows an aptitude for the fine arts, and who may benefit from intense exploration and indepth study in one or more of the Arts. Initial screening forms were developed to solicit many sources (two or more are required) of information about each child (see Appendixes C & D). There are three screening forms for collecting these data (a) nomination from faculty/administration (see Appendix C), (b) nomination by the parent (see Appendix D), and (c) the student self-nomination form -- 3rd grade only (see Appendix E). Children who receive two or more nominations were scheduled for further evaluation; initial screening does not guarantee the identification of a GTVPA child.

Phase II

Second Screening. Phase II is a two-part process (a) initial audition and/or performance (see Appendixes K, L, M, & N), and (b) the arts-specialist's interview (see Appendix

J) -- audio taped on side 1 of the interview cassette. Rating scales (see Appendix F, G, H, & I) are completed by the art specialists (art, music, and physical education).

Phase III

Final Screening. Identification and selection of the gifted and talented visual and performing arts (GTVPA) child is the responsibility of the expert panel of judges, consisting of at least three members (a) an arts teacher, (b) a professional artist, and (c) a community member or an area staff member (in the arts).

Phase III is also a two-part process: (a) an interview, with optional audio recording, (see Appendix J) -- taped on side 2 of the interview cassette; and (b) the final audition and/or performance by appointment (see Appendixes K, L, M, & N). The same audition forms and interview-question guide are used in both Phase II and Phase III of the practicum.

The results of the identification process were placed in the official records of each participant, regardless of whether the child is identified as GTVPA or not.

The writer conducted a Needs Assessment/Questionnaire Checklist (see Appendix A) for the staff at the elementary school. The results validate the theory that one cause of the problem was that staff members were not aware of the EIA mandate. The other seven questions were 100% in agreement -- the GTVPA identification process should be implemented and

was needed at the elementary school. This required selection of a program coordinator. With the support and total commitment by the staff and administrator, the writer then assumed the role of coordinator-for-implementation of the GTVPA-child identification program at the elementary school for the 1986-1987 school year.

# CHAPTER V

# RESULTS, CONCLUSIONS, AND RECOMMENDATIONS

## Presentation and Analysis of Results

The goal of the practicum was to effectively identify, in early childhood (grades 1-3), gifted and talented children in the visual and performing arts. The practicum is designed and implemented to provide an interdisciplinary approach to identifying the child gifted and talented in the visual and performing arts (GTVPA) with a program that is (a) economically feasible, (b) socially viable, (c) practicable, and (d) meets the mandate of the Education Improvement Act (EIA).

There are three phases in the practicum's evaluation process: (a) Phase I, nomination; (b) Phase II, evaluation by art specialists; and (c) Phase III, final evaluation by the expert panel of judges (adjudicators).

In Phase I, 24 children were nominated. Of these 24 children, 21 progressed to Phase II. Of the three children that were not evaluated in Phase II, two did not return forms in time to be evaluated. The other child's parent denied permission for evaluation during the current school year.

Four objectives were established to accomplish the practicum goals:

Objective 1. At the end of the practicum's Phase III evaluation, 3% to 5% (subjects) of the three-grade population (group) will score 80% or better on the rating scales.

This objective was met, with 13% (21) of the three-grade population (158) scoring 80% or better on the rating scales (see Table 1). Data were provided by rating the child's task performance in each of the arts areas (a) art, (b) drama, (c) music, and (d) dance (see Appendixes K, L, M, and N). The performances were rated on the appropriate forms (see Appendixes F, G, H, and I) and placed in the child's individual file folder.

Table 1

Initial Screening Percentages

| Grade | Group | Subjects | Art | Drama | Music | Dance |
|---|---|---|---|---|---|---|
| 1 | 62 | 3 | 5% | 3% | 0% | 2% |
| 2 | 44 | 6 | 2% | 2% | 0% | 9% |
| 3 | 52 | 12 | 17% | 19% | 8% | 4% |
| Totals | 158 | 21 | 8% | 8% | 3% | 5% |

Note: All fractional data are rounded to the closest whole number. The percentages are the average for the 3 grades.

Evidence supporting Objective 1 was provided by comparing the ratings scores of the arts specialists with the scores of the expert panel of judges. Of the 21 children evaluated by the practicum, 100% scored in the 80 percentile, or better. The mean of all four areas rated was 95.

Objective 2. A 75% agreement will be reached by the art specialists and the expert panel of judges on selecting children that are GTVPA, by a comparison between the rating scores of the art specialists and the adjudicator's rating scores. This objective was met with a 98% agreement. These data are detailed in Table 2.

Table 2

Phase II and Phase III Combined Evaluation Scores

| Subjects | | Art | | Drama | | Music | | Dance | |
|---|---|---|---|---|---|---|---|---|---|
| Phase | | II | III | II | III | II | III | II | III |
| Grade | | | | | | | | | |
| 1 | 3 | 86 | 87 | 91 | 93 | 0 | 0 | 80 | 89 |
| 2 | 6 | 94 | 97 | 86 | 90 | 0 | 0 | 98 | 96 |
| 3 | 12 | 96 | 96 | 96 | 95 | 100 | 100 | 90 | 94 |
| Totals | 21 | 92 | 93 | 91 | 93 | 100 | 100 | 93 | 93 |

Note: All fractional data are rounded to the closest whole number.

Objective 3. At the end of the identification procedure 75% of the staff members will respond favorably on the Program Evaluation Form (see Appendix P).

This objective was met. Eighty percent (20), out of the staff of 25, responded to the form's 10 questions about the practicum, on a 8-value attitude scale, with an average favorable response of 94% (see Table 3).

Table 3

Results of Evaluation Form for Staff

| Statement | Percent | 7 | 6 | 5 | 4 | 3 | 2 | 1 | NA |
|---|---|---|---|---|---|---|---|---|---|
| 1 | 90 | 11 | 5 | 3 | 00 | 1 | 00 | 00 | 00 |
| 2 | 96 | 17 | 1 | 1 | 1 | 00 | 00 | 00 | 00 |
| 3 | 91 | 12 | 5 | 2 | 00 | 1 | 00 | 00 | 00 |
| 4 | 94 | 13 | 5 | 2 | 00 | 00 | 00 | 00 | 00 |
| 5 | 96 | 16 | 2 | 2 | 00 | 00 | 00 | 00 | 00 |
| 6 | 95 | 15 | 2 | 2 | 00 | 00 | 00 | 00 | 1 |
| 7 | 95 | 13 | 2 | 2 | 00 | 00 | 00 | 00 | 3 |
| 8 | 94 | 11 | 1 | 1 | 1 | 00 | 00 | 00 | 6 |
| 9 | 96 | 17 | 00 | 3 | 00 | 00 | 00 | 00 | 00 |
| 10 | 93 | 14 | 2 | 4 | 00 | 00 | 00 | 00 | 00 |

Note: All fractional data are rounded to the closest whole number.

Objective 4. GTVPA children will be identified in one or more of the visual or performing arts with scores of at least 80%, using the screening forms (see Appendixes F, G, H, and I), in Phase II and Phase III.

This objective was met. The 21 identified students evaluated in Phase II and Phase III recorded a rating of 80%. The children's ratings on the evaluations are separately summarized for boys, girls, and by grade level (see Table 4).

Table 4

Final Evaluation Scores of Boys and Girls

| Grade | No. | | Art | Drama | Music | Dance |
|---|---|---|---|---|---|---|
| 1 | 0 | Boys | 00 | 00 | 00 | 00 |
| | 3 | Girls | 82 | 92 | 00 | 85 |
| 2 | 1 | Boy | 96 | 00 | 00 | 00 |
| | 5 | Girls | 00 | 88 | 00 | 97 |
| 3 | 5 | Boys | 96 | 95 | 99 | 00 |
| | 7 | Girls | 96 | 95 | 100 | 93 |
| Totals | 21 | | 93 | 93 | 100 | 92 |

Note: These data reflect the combined scores of Phase II and Phase III. All fractional data are rounded to the closest whole number.

Use of the practicum's evaluation criteria to identify children who are gifted and talented in the visual and performing arts proved to be valid. The agreement between the art specialists and the expert panel of judges on those children that were GTVPA was high -- 98%.

The community and parents had a favorable opinion of the identification process -- 93% favored the program. The Program Evaluation Form for Parents (see Appendix Q) summarizes these findings.

## Conclusions

Overall, the evidence indicates that implementaion of the practicum's GTVPA identification process had positive results. While current research indicates that it is difficult to identify the young GTVPA child, use of the practicum's evaluation criteria to identify GTVPA children (grade 1-3) proved to be effective in this school setting.

The halo effect operates in this evaluation process. The music and art specialists had prior opinions of the children evaluated, because they teach the same children in the classroom. The dance evaluation was conducted by an outside dance professional with no prior exposure to the children. The high degree of agreement (98%) reached between

the Phase II and Phase III evaluations indicates a low halo effect.

Prior course work for the gifted-and-talented child at this school served primarily the academically gifted children. To a degree, this may have limited nominations by the classroom teachers. Students that were working at, or above, grade level were nominated as GTVPA children. Teachers are inclined not to recommend children for special activities if the child's work does not meet the Basic Skills Assessment Program grade-level standards. Achievement of BSAP standards by students is an important factor in the evaluation of classroom teaching.

The practicum demonstrated that the school and community are interested in participating in, and providing for, the needs of the young GTVPA child. An additional benefit of the practicum's identification process was the opening of positive lines of communication between parents and the school staff; thereby strengthening parent-teacher relations.

The content of current reseach reports indicates the need for research on the gifted underserved (Gallagher, 1986). There is a definite lack of research for the younger (grades 1-3) gifted child. Programs for gifted children in many educational systems start at the 4th grade, or above, despite multiple reports that special attention to a good beginning in education is essential. A large number of

gifted children in grades K-3 are not being adequately served in the educational system.

The practicum demonstrated that identification of the GTVPA child is beneficial to the school and community, and is the first step in providing special services for the underserved gifted child. The cooperation and involvement of the school and community participants was vital to the successful implementation of the practicum.

## Recommendations for Replicating the Program

The writer would make the following recommendations to anyone wishing to replicate this program:

1. Tailor the GTVPA identification process to meet the needs of the particular school in which it will be used.

2. Engage the assistance of expert adjudicators from the community that are qualified and interested in the process. Identify parent volunteers that possess special knowledge and competencies and arrange for special training in the techniques necessary to use the evaluation instruments.

3. Ample time is needed, and must be planned for, when scheduling the Phase II and Phase III evaluations. The art specialists need time to think over the evaluation process and must spend time with the director for questions and processing the data. The expert panel of judges must be instructed in the techniques of the evaluation process and

time is needed to allow for processing the evaluation data. Orientation sessions are appropriate.

4. An important part of scheduling the performance and evaluation of each child rests on gaining the total cooperation of the classroom teacher. Any changes in the time of the child's evaluation must meet the schedule needs of the classroom teacher.

5. Experience with the practicum shows that evaluation of groups of four children at a time is optimum for the adjudicators. A short break between groups is needed. Because of classroom scheduling, evaluation of two groups of four children a day appears to be a practical limit.

6. A dramatic reading should be used as one of the performance tasks in drama. The added information is needed to complete the evaluation process.

7. In accordance with the recommendations of recognized leaders in gifted education, children should be given the opportunity to perform or present their talents in public. The children that participated in the practicum's GTVPA identification process were given parts in a musical drama (see Appendix V). This broadened the link between school and community involvement. Some type of public performance should be included at the end of the evaluation as a final reward for the participants, and the communities enjoyment.

Dissemination

The 21 students that were identified by the practicum process were given parts as actors, costume designers, and dancers in a musical dinner-theatre production of Let's Sing A Song About America co-authored and co-produced by the writer and the music specialists (see Appendix V). A series of 4-by-6 foot murals, painted in oils by the writer, were used as backdrops for the musical. These original paintings reflect the six songs and three scenes in the play. A grant was applied for, and awarded by, the Alliance for Quality Education to fund the production.

Advance publicity about the play prompted the Mozart Festival Education Committee, on behalf of the local symphony association, to ask the writer (as an art specialist) to illustrate two Mozart booklets, and the music specialist to author the booklets. One of the booklets is for grades K-3, and the second for grades 4-5. There were 50,000 copies of the booklets printed for county-wide distribution in the 102 public schools, and over 50 private schools.

The practicum was one of 25 presentations at the state Art Education Association's Winter Conference in January, 1987. The presentation was at the request of the association's president elect. The state art association has a membership of over 240 professionals.

Abstracts, with an appropriate cover letter (see Appendix U), were sent to the State Fine Arts Coordinator,

and to each of the adjudicators and classroom teachers involved in the practicum.

A practicum copy was placed in the faculty library of the participating elementary school. In addition, an oral report on the practicum process and the results, were presented at a faculty meeting in January, 1987.

A copy of the practicum report, with a cover letter (see Appendix T), was given to the principals of both elementary schools served by the writer as art specialist. Copies of the practicum were also given to the Director of the Museum of Art, and the Art Consultant for the county school district.

Prompted by the editorial comments in the Fall, 1986 issue of the Journal for the Education of the Gifted -- that a future issue of the journal will focus on the needs of the gifted underserved, specifically grades 1-3 as in the practicum, an abstract of the practicum and the results were sent to the editor (Gallagher, 1986).

In view of the timeliness of the material in the practicum, the writer submitted a copy to the ERIC Clearing House on Handicapped and Gifted Children for possible inclusion in the Educational Resources Information Center (ERIC) data base.

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# APPENDICES

# APPENDIX A

## NEEDS ASSESSMENT QUESTIONNAIRE/CHECKLIST
## STAFF-RESULTS

NEEDS ASSESSMENT QUESTIONNAIRE/CHECKLIST

STAFF-RESULTS

Name: (optional)_____Date_____

Input from staff members is necessary in order to provide a practical, professional,identification of GIVPA'S youth at our school.

Please circle (0) your correct response. Thank you.

1. Did you know that the EIA has mandated that gifted and talented visual and performing arts students in early childhood are to be provided programs no later than August, 1986?

   YES 3 (12%) NO 22 (88%) N/A 0

2. Do you see a need at our school to initiate procedures in beginning the identification process of GIVPA'S youth?

   YES 25 (100%) NO 0 N/A 0

3. Do you think handicapped and disadvantaged GIVPA'S youth should take part in the identification process?

   YES 25 (100%) NO 0 N/A Why or why not.

_____

_____

4. Would you be willing to help point out special qualified youth that you think would benefit from this process?

   YES 25 (100%) NO 0 N/A Why or why not.

_____

_____

5. The three art specialists will be called on for additional evaluation with these youth. This will not take away from their regular duties. Do you see this as a valid procedure?

   YES 25 (100%) NO 0 N/A

6. Would you say your attitude toward the arts program is positive ?

   YES 25 (100%) NO 0 N/A

7. As a staff member you are in the position to know the talents of many of our gifted and talented visual and performing arts students, do you see the identification process as a valid procedure?

   YES 25 (100%) NO 0 N/A Why or why not.

_____

_____

8. The identification process (GIVPA) has been researched, and the screening program will use the most reliable procedure in practice. (staff was given a copy of the Phase I,II, & III outline) Do you favor this step for the gifted?

   YES 25 (100%) NO 0 N/A Why or why not.

_____

_____

Comments:_____

_____

APPENDIX B

NEEDS ASSESSMENT QUESTIONNAIRE/CHECKLIST
PARENTS-RESULTS

NEEDS ASSESSMENT QUESTIONNAIRE/CHECKLIST
PARENTS-RESULTS

Name: (optional)_____Date_____

Input from parents is necessary in order to provide a practical, professional identification of gifted and talented visual and performing arts (GTVPA) youth at our school (Westcliffe Elementary).

Please circle( O ) your correct response. Thank you.

1. Did you know that the EIA has mandated that gifted and talented visual and performing arts students in early childhood are to be provided programs no later than August, 1986?
   YES 1 (4%) NO 24(96%) N/A 0
2. Do you see a need at our school to initiate procedures to begin the identification process of GTVPA'S youth?
   YES 24 (96%) NO 1(4%) N/A 0
3. Do you think handicapped and disadvantaged GTVPA'S youth should take part in the identification process?
   YES 25 (100%) NO 0 N/A Why or why not? 0

_____

_____

4. Would you be willing to help point out special qualified youth that you think would benefit from this process?
   YES 20 (80%) NO 5(20%) N/A Why or why not?

_____

_____

5. The three art specialists will be called on for additional evaluation with these youth. This will not take away from their regular duties. Do you see this as a valid procedure?
   YES 24 (96%) NO 1 (4%) N/A 0
6. Would you say your attitude toward the arts is positive?
   YES 24 (96%) NO 1(4%) N/A 0
7. As a community member and parent you are in position to know the talents of many of our gifted and talented visual and performing arts youth, do you see the identification process as a valid procedure?
   YES 24 (96%) NO 1(4%) N/A Why or why not?

_____

_____

8. The identification process (GTVPA) has been researched, and the screening program will use the most reliable procedure in practice according to this writer (parents given copy of Phase I, II, & III outline). Do you favor this step for the gifted?
   YES 25 (100%) NO 0 N/A Why or why not?

_____

_____

Comments:_____

Questions:_____

_____

_____

Do you think you have a gifted/talented child in the arts?_____

# APPENDIX C

# FACULTY NOMINATION FORM

Westcliffe Elementary School

Student Name_____ Grade

FACULTY NOMINATION FORM

Arts Area)s) Art__Drama__Music__Dance ___
Check

This form is to be filled out by staff member chosen by the student applicant. This person needs to know the student's potential and degree of commitment to the art form. Thank you for completing this nomination form.

DIRECTIONS: On each line, mark the point on the scale that best describes the child.

| | MIDDLE | |
|---|---|---|
| Visually Oriented | : : : : : : : : : : | Verbally Oriented |
| Impulsive | : : : : : : : : : : | Reflective |
| Active Involvement | : : : : : : : : : : | Passive Involvement |
| Dependent | : : : : : : : : : : | Self-directed |
| Responds Negatively | : : : : : : : : : : | Accepts Criticism |
| Non-Competitive | : : : : : : : : : : | Competitive |
| Short Attention | : : : : : : : : : : | Long Attention Span |
| Irregular | : : : : : : : : : : | Organized-Methodical |
| Relaxed | : : : : : : : : : : | Under Pressure |
| Deliberate, Slow | : : : : : : : : : : | Fast Worker |
| Confident | : : : : : : : : : : | Uncertain |
| Practical | : : : : : : : : : : | Idealistic |
| Responsible | : : : : : : : : : : | Irresponsible |
| Open | : : : : : : : : : : | Closed |
| Indifferent | : : : : : : : : : : | Dedicated |
| Flexible | : : : : : : : : : : | Rigid |
| Pessimistic | : : : : : : : : : : | Optimistic |
| Systematic | : : : : : : : : : : | Haphazard |

Considering the child's creativity, concentration, self-direction, and commitment please comment on why this student would do well in an Arts' program.

_____

_____

_____

_____ _____ _____

Staff signature Area of work (subject) Day, month, year

Source: Fine Arts Center
Greenville, S.C.

APPENDIX D

APPLICATION FORM
PARENT NOMINATION

APPLICATION FORM

( PARENT NOMINATION )

Gifted/Talented Visual/Performing Arts (GTVPA)

Students: 1. Fill out and return to arts specialists or office.

2. Two nomination forms must be received from each child to be considered. (Select two people who know about your arts ability, one in school setting, one outside school).

3. Have parent or guardian sign this form.

**********

SELECT ONE AREA PER APPLICATION FORM.

VISUAL ARTS (drawing and painting)_____. DRAMA (acting)_____

MUSIC _____(voice) instrument(s)_____DANCE/MOVEMENT _____

Check if other application(s)_____List area(s)_____

NAME_____Date of birth_____

Street Address_____City,_____Zip

Code_____Home Telephone_____Boy_____Girl_____

Grade in school (1986)_____ Grades in arts(A,B,C)_____

LIST any awards in arts, or other related awards_____

_____

STUDENTS WHO EXHIBIT SOME OF THE FOLLOWING CHARACTERISTICS ARE ASKED TO APPLY:

High quality of work and task commitment in the arts_____
Energy/ self direction_____
Willingness to explore art problems_____
Flexibility_____
Creative potential_____
Leadership in the arts_____
Awards in the arts_____

Parents/guardian please check if exhibited by child.

**********

TO BE FILLED OUT BY PARENT/GUARDIAN

Patents name_____Home/ Work Telephone_____

Comments:_____

_____

I wish for my child to participate in this evaluation process_____Yes
I do not want my child to participate in this evaluation process_____No
I want this evaluation process to occur at a later date_____

Signed_____Date_____
Parent/Guardian signature

State reason why you think your child would qualify for the identification program in GTVPA_____

_____

_____

APPENDIX E

SELF NOMINATION FORM

SELF NOMINATION FORM

Westcliffe Elementary School

Talent Search of Arts Potential

TALENT QUESTIONNAIRE

Student_____Age_____

Address_____Grade_____Teacher_____

1. Check if you think you have a talent in:

ART_____DRAMA_____MUSIC_____DANCE_____

OTHER_____List

2. When did you know you had this talent?

_____

3. How do you use your talent?_____

_____

4. Have you taken any lessons in this?_____

_____

5. Write a few sentences about this special talent(s) of yours:

_____

_____

_____

_____

_____

Source: Rhode Island Department of Education
211 Veasle Street
Providence, Rhode Island 02904

# APPENDIX F

## RATING SCALE FOR ART SPECIALIST

FORM aa



Rating Scale for Art Specialist

Name_____Age_____Grade_____

Previous art experience: _____

_____

Special talents or skills:_____

_____

Area of interest:_____

_____

Comments:_____

_____

_____

Circle number that is best in your opinion: Ten is top score, 1 is low score.

| | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|
| Imagination | 10 | 9 | 8 | 7 | 6 | 5 | 4 | 3 | 2 | 1 |
| Potential | 10 | 9 | 8 | 7 | 6 | 5 | 4 | 3 | 2 | 1 |
| Composition | 10 | 9 | 8 | 7 | 6 | 5 | 4 | 3 | 2 | 1 |
| Line | 10 | 9 | 8 | 7 | 6 | 5 | 4 | 3 | 2 | 1 |
| Color | 10 | 9 | 8 | 7 | 6 | 5 | 4 | 3 | 2 | 1 |
| Texture | 10 | 9 | 8 | 7 | 6 | 5 | 4 | 3 | 2 | 1 |
| Shape | 10 | 9 | 8 | 7 | 6 | 5 | 4 | 3 | 2 | 1 |
| Form | 10 | 9 | 8 | 7 | 6 | 5 | 4 | 3 | 2 | 1 |
| 2D | 10 | 9 | 8 | 7 | 6 | 5 | 4 | 3 | 2 | 1 |
| 3D | 10 | 9 | 8 | 7 | 6 | 5 | 4 | 3 | 2 | 1 |

_____Recommended for acceptance Total score_____ _____
(add) Art specialist signature

_____ Not recommended for acceptance _____
day, month, year (date)

Tell why/or why not you think this child is /or is not gifted in the Arts.

_____

_____

_____

---

Evaluate this form:

Circle: 10 9 8 7 6 5 4 3 2 1

Comment on how this form could be improved_____

_____

Thank you for your attention in this matter.

Source: On checklist, School Board of Pinellas County
205 4th Street, SW.
Largo, Florida 33540

# APPENDIX G

## RATING SCALE FOR DRAMA SPECIALIST

FORM bb

Rating Scale for Drama Specialist 

Name_____Age_____Grade_____

Previous drama experience:_____

_____

Special talents or skills:_____

_____

Area of special interest :_____

Comments:_____

_____

_____

Circle number that is best in your opinion: Ten is top score, 1 is lowest score.

| | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|
| Commitment | 10 | 9 | 8 | 7 | 6 | 5 | 4 | 3 | 2 | 1 |
| Knowledge of Theatre | 10 | 9 | 8 | 7 | 6 | 5 | 4 | 3 | 2 | 1 |
| Insightful of self | 10 | 9 | 8 | 7 | 6 | 5 | 4 | 3 | 2 | 1 |
| Risk-taking, bold | 10 | 9 | 8 | 7 | 6 | 5 | 4 | 3 | 2 | 1 |
| Responsive to others | 10 | 9 | 8 | 7 | 6 | 5 | 4 | 3 | 2 | 1 |
| Responsive to work of others | 10 | 9 | 8 | 7 | 6 | 5 | 4 | 3 | 2 | 1 |
| Can change personal rhythm,quick,sharp | 10 | 9 | 8 | 7 | 6 | 5 | 4 | 3 | 2 | 1 |
| Fair amount of physical flexibility | 10 | 9 | 8 | 7 | 6 | 5 | 4 | 3 | 2 | 1 |
| Body at their command | 10 | 9 | 8 | 7 | 6 | 5 | 4 | 3 | 2 | 1 |
| Free from personal tensions and mannerist | 10 | 9 | 8 | 7 | 6 | 5 | 4 | 3 | 2 | 1 |

_____

_____Recommended for acceptance Total score_____

_____Not recommended for acceptance (add)Drama specialist signature

_____

day, month, year (date)

Tell why/or why not you think this child is / or is not gifted in the Arts.

_____

---

Evaluate this form:

| | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|
| Circle: | 10 | 9 | 8 | 7 | 6 | 5 | 4 | 3 | 2 | 1 |

Comment on how this form can be improved_____

_____

Thank you for your attention in this matter.

# APPENDIX H

## RATING SCALE FOR MUSIC SPECIALIST

FORM cc

Rating Scale for Music Specialist 

Name_____Age_____ Grade_____

Previous music experience:_____

Special talents or skills:_____

Area of special interest : _____

_____

Comments:_____

_____

Circle number that is best in your opinion: Ten is top score, 1 is low score.

| | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|
| Creative | 10 | 9 | 8 | 7 | 6 | 5 | 4 | 3 | 2 | 1 |
| Improvisation Ability | 10 | 9 | 8 | 7 | 6 | 5 | 4 | 3 | 2 | 1 |
| Musical Fleuncy | 10 | 9 | 8 | 7 | 6 | 5 | 4 | 3 | 2 | 1 |
| Competence in Performance | 10 | 9 | 8 | 7 | 6 | 5 | 4 | 3 | 2 | 1 |
| High interest | 10 | 9 | 8 | 7 | 6 | 5 | 4 | 3 | 2 | 1 |
| Melodic | 10 | 9 | 8 | 7 | 6 | 5 | 4 | 3 | 2 | 1 |
| Rhythmic | 10 | 9 | 8 | 7 | 6 | 5 | 4 | 3 | 2 | 1 |
| Discrimination Pitch | 10 | 9 | 8 | 7 | 6 | 5 | 4 | 3 | 2 | 1 |
| Harmonic | 10 | 9 | 8 | 7 | 6 | 5 | 4 | 3 | 2 | 1 |
| Interest, Commitment | 10 | 9 | 8 | 7 | 6 | 5 | 4 | 3 | 2 | 1 |

Total Score_____(add)

_____Recommended for acceptance

_____Not recommended for acceptance

_____
Music specialist signature

_____(date)

Tell why/or why not you think child is (is not) gifted in the Arts.

_____

_____

---

Evaluate this form:

Circle: 10 9 8 7 6 5 4 3 2 1

Comment on how this form can be improved_____

_____

Thank you for your attention in this matter.

# APPENDIX I

## RATING SCALE FOR DANCE SPECIALIST

Form dd



Rating Scale for Dance Specialist

Name_____Age_____ Grade_____

Previous dance experience:_____

Special talents or skills:_____

Area of special interest :_____

_____

Comments:_____

_____

Circle number that is best in your opinion: Ten is top score, 1 is low score.

| | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|
| Dance Ability | 10 | 9 | 8 | 7 | 6 | 5 | 4 | 3 | 2 | 1 |
| Physical agility | 10 | 9 | 8 | 7 | 6 | 5 | 4 | 3 | 2 | 1 |
| Body Coordination | 10 | 9 | 8 | 7 | 6 | 5 | 4 | 3 | 2 | 1 |
| Response to Form | 10 | 9 | 8 | 7 | 6 | 5 | 4 | 3 | 2 | 1 |
| Movement to ideas | 10 | 9 | 8 | 7 | 6 | 5 | 4 | 3 | 2 | 1 |
| Imagination | 10 | 9 | 8 | 7 | 6 | 5 | 4 | 3 | 2 | 1 |
| Dynamic qualities | 10 | 9 | 8 | 7 | 6 | 5 | 4 | 3 | 2 | 1 |
| Perseverance | 10 | 9 | 8 | 7 | 6 | 5 | 4 | 3 | 2 | 1 |
| Intense Interest | 10 | 9 | 8 | 7 | 6 | 5 | 4 | 3 | 2 | 1 |
| Improvise ability | 10 | 9 | 8 | 7 | 6 | 5 | 4 | 3 | 2 | 1 |

_____

_____Recommended for acceptance

_____Not recommended for acceptance

Total Score_____(add)

_____

Dance specialist signature

_____(date)

Tell why/or why not you think child is/is not gifted in the Arts.

_____

_____

_____

---

Evaluate this form:

| | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|
| Circle | 10 | 9 | 8 | 7 | 6 | 5 | 4 | 3 | 2 | 1 |

Comment on how this form can be improved_____

_____

_____

_____

Thank you for your attention in this matter.

# APPENDIX J

## INTERVIEW QUESTIONS

## SAMPLE INTERVIEW QUESTIONS

**Knowledge of the program:**

Why do you want to be conidered for a program in gifted /talented visual /performing arts?

What opportunities would you like it to provide?

How could you benefit from the program?

**Activities and interests:**

What school, family, church, or community activities are you involved in?

Have you ever had a job? What occupations are you considering if you choose a career?

What are your parents' feelings about this? (career)

What do you like best about school?

**Self-concept:**

Describe yourself.

Which of the following best describes you?

(a) You have lots of friends and like being in activities which involve people.

(b) You get good grades, feel good about your success at school, and start independent projects as a result of your good ideas.

(c) You are both (a) and (b)

(d) You are not outstanding at school but do fairly well. You sometimes enjoy books and sometimes take part in activities with friends.

Name (or think of) a few of your friends and tell what is special about them.

What do you think would tell us about your special talent.

Which would you prefer?

(a) A job you don't like with people you like.
(b) A job you like with people you don't like.

Orally, give us a brief autobiography.
( tell the story of your life.)

| | |
|---|---|
| Making art, or doing a school assignment: | How do you go about getting help when you have a problem? |
| | How do you overcome frustration until you are satified? |
| | How much free time do you spend on your arts activity, unassigned time? |
| | What kinds of sacrifices or discomforts did you encounter in order to complete your product ( performance practice)? |
| | What knowledge did you gain about this field or topic? |
| | What is your favorite thing to do? |
| | Would you give it up to create your product? (practice time/production) |
| | What things would you not sacrifice? |
| | Under what circumstances would you give up and not pursue the product? |

SOURCE: School Board of Pinellas County
205 4th Streer, SW
Largo, Florida 33540

APPENDIX K

ART AUDITION

Art Audition

Grades 1-3

Student_____ Grade_____ Teacher_____

Teacher(s) Rater(s)_____ Date_____

Task One: Place at least three objects such as bottles, cans, fruit, vegetables, toys, in a close arrangement. Ask child to draw a pencil sketch of the objects in the space below. Time work, 10 minutes.

Materials Needed

Still life arrangement.

---

Task Two: Use your imagination and do an original drawing of anything you choose in the space below: Time work, 10 minutes.

Pencils/or crayons

FORM F2

Art Audition

Materials Needed

Any picture or interesting object

Task Three: Show child an object or picture; remove it, and have him/her describe it from memory. Have child draw it from memory now in space below.

---

Task Four: Have child make one or several art products. Provide a variety of media for the child to work with. (e.g., paper, clay, pencils, paint, and cloth). Time work, 10 minutes.

Variety of art supplies.

---

Directions: Have child go through each task. Look over Rating Scale and circle the appropriate numbers. Finish scale with information gathered during the interview.

APPENDIX L

DRAMA AUDITION

FORM G



Drama Audition

Grades 1-3

Student _____ Grade _____ Teacher _____

Teacher(s) Rater(s) _____ Date _____

Task One: Characterization through movement. Flash cards with action words. Have the student pick up each card and "act out" the word. Running, jumping, playing, jumping rope, cleaning house.

Materials Needed

Task One: Flash Cards

---

Task Two: Conveying mood, feeling, and emotion through movement. "Act out" anger, fear, happy, sad, and crying first with only face movement. Second with body movement.

Task Two: Stole or/ and selection of old hats.

---

Task Three: Illustrating an interpretation of a particular person going through a specific action. (Opening bubble gum wrapper. Walking into a toy store. Christmas morning early. Playing your favorite game).

Task Three: Same as two.

---

Task Four: Presenting self with ease. Have student tell a favorite story.

Task Three: Chair

---

Directions: Have child go through each task. Look over Rating Scale and circle the appropriate numbers. Finish scale with information gathered during the interview.

# APPENDIX M

# MUSIC AUDITION

FORM H



Music Audition
Grades 1-3

Student_____Grade_____Teacher_____
Teacher(s) Rater(s)_____Date_____

Task One: Select a simple song, one with which the child is already familiar(e.g. I'm A Little Teapot, or Teency, Weency Spider), and have the child sing the song with you (within his/her range). Then have the child sing the song alone, with the examiner giving the first note on a piano or pitch pipe ( Fade out song with shy child).

Materials Needed

Piano or pitch pipe

---

Task Two: Examiner and child sing or hum the song learned in Task one.Without warning, the examiner stops singing and the child must finish alone.(Explain what is expected, and give the child the sign when he/she is to finish the song.)

Same as Task One

---

Task Three: A. Have the child pick the highest and/or lowestof two tones played on piano or pitch pipe; B. Have child match direction of voice(or instrument) pitch to a high and/or low pitched tone played by the examiner.

Same as Task One

---

Task Four: Have child tell which two tones is louder or softer; B. Have child match the volume of his/her voice (or instrument) to a loud or soft tone played by the examiner.

Same as Task One

---

Directions: Have child go through each task. Look over Rating Scale and circle the appropriate numbers. Finish scale with information gathered during the interview.

APPENDIX N

DANCE AUDITION

FORM I

Dance Audition

Grades 1-3

Student_____ Grade_____ Teacher_____

Teacher(s) Rater(s)_____ Date_____

Task One: Have child lisen to music once and then dance to the music using their imagination. (Tape fast song, waltz song, and then fast song, and then moderately slow music.)

Materials Needed

Prepared tape of music and player.

---

Task Two: Show child dance step patterns. Three in all. Ask child to dance each as music is played.

Task Two: Three pictures of dance steps patterns.

Appropriate music for each dance step.

---

Task Three: Do a short dance like "Balling the Jack" ask child to do the dance with you. Then ask child at appropriate cue to finish the dance alone.

Task Three: Learn short dance and perform. Can be made up dance of ten or more movements.

---

Task Four: Place five large hoops on floor. Ask child to step into and out of hoops in time with the music. Then ask child to pick up hoops and make up a dance.

Task Four: Five large hoops.

---

Directions: Have child go through each task. Look over Rating Scale and circle the appropriate numbers. Finish scale with information gathered during the interview.

APPENDIX O

GTVPA FINAL EVALUATION FORM

## GTVPA's Final Evaluation Form

Name_____ Age_____ Grade____

Check Appropriate Forms Recorded

I. Nomination Forms 1)_____ 2)_____ 3)_____

II. Application Form 1)_____ 2)_____ 3)_____

III. Self Nomination Form _____(3rd Grade Only)

IV. Rating Scale for Art Specialist 1)_____

Rating Scale for Drama Specialist 2)_____

Rating Scale for Music Specialist 3)_____

Rating Scale for Dance Specialist 4)_____

V. Adjudicator's Art Audition Form 1)_____

Adjudicator's Drama Audition Form 2)_____

Adjudicator's Music Audition Form 3)_____

Adjudicator's Dance Audition Form 4)_____

VI. Interview Questions 1) Tape _____ Tape _____
side one side two

VII. Art Audition 1)_____ 2)_____ 3)_____ 4)____

Drama Audition 1)_____ 2)_____ 3)_____ 4)____

Music Audition 1)_____ 2)_____ 3)_____ 4)____

Dance Audition 1)_____ 2)_____ 3)_____ 4)____

Totals 1)_____ 2)_____ 3)_____ 4)____

VIII. Student _____ recommended for acceptance _____ Totals

Student_____ Not recommended for acceptance_____ Totals

School_____ Date_____

Further recommendations:_____

_____

_____

Continued in program (school year)_____

Reason_____

APPENDIX P

PROGRAM EVALUATION FORM FOR STAFF

PROGRAM EVALUATION FORM
RESULTS -AVERAGED
FOR STAFF

Name of Staff (optional) :_____Date_____

This information is needed in order to plan a better program for students and staff.

Please rate your satisfaction with the GTVPA'S identification program by circling one of the seven numbers opposite each statement. Additional comments regarding the program are encouraged.

You may return this form to the art specialist upon completion. Thank you.

**********

| STATEMENTS | SATISFIED-----DISSATISFIED |
|---|---|
| 1. The screening process of GTVPA'S students was well organized and followed the calendar as planned. | 7 (6) 5 4 3 2 1 NA |
| 2. Screening of GTVPA'S students was conducted in a professional manner. | (7) 6 5 4 3 2 1 NA |
| 3. Parents of participants seem to be pleased with most of the resulting screening measures. | 7 (6) 5 4 3 2 1 NA |
| 4. Students processed have a favorable view of the program | (7) 6 5 4 3 2 1 NA |
| 5. I personally favor the procedures used in screening GTVPA'S students. | (7) 6 5 4 3 2 1 NA |
| 6. Final folders on applicants are accurate and complete. | (7) 6 5 4 3 2 1 NA |
| 7. Some students were identified in more than one talent area. | (7) 6 5 4 3 2 1 NA |
| 8. Information resulting from the screening process was placed in permanant folders. | (7) 6 5 4 3 2 1 NA |
| 9. Approximately (3-5%) of the youth in grades one, two and three are identified as GTVPA. | (7) 6 5 4 3 2 1 NA |
| 10. Generally, the staff has a favorable opinion about the screening of GTVPA'S students. | (7) 6 5 4 3 2 1 NA |

Note: All averages rounded to the closest whole number.

Program Evaluation Form for Staff (teachers). (page 2)
Note: Paraphraised comments

**In what respects is the GTVPA'S SCREENING PROGRAM most commendable?**

Most commendable is building of a good self-concept in Early Childhood and allowing each child to reach his potential in the arts area. A positive process to identify gifted children. Encourages parents to seek more arts enrichment.

**In what respects is the GTVPA'S SCREENING PROGRAM in greatest need of improvement?**

The Fine Arts identification process should be offered in all the schools. Arts Specialists should be full time in all the schools.

APPENDIX Q

PROGRAM EVALUATION FORM FOR PARENTS

PROGRAM EVALUATION FORM
RESULTS -AVERAGED
FOR PARENTS

Name of parent (optional)_____Date_____

This information is needed in order to plan a better program for youth and school community.

Please rate your satisfaction with the GTVPA'S identification program by circling one of the seven numbers opposite each statement.

You may return this form to the office at Westcliffe(art specialist) upon completion. Thank you.

| STATEMENTS | SATISFIED-----DISSATISFIED |
|---|---|
| 1. The screening process of GTVPA'S youth was well organized and followed a reasonable time line. | 7 6 (5) 4 3 2 1 NA |
| 2. Screening of GTVPA'S youth was planned in a professional way. | (7) 6 5 4 3 2 1 NA |
| 3. Participants seem to be pleased with most of the results of program. | 7 (6) 5 4 3 2 1 NA |
| 4. Most of the school community seem to have a favorable view of the GTVPA'S identification paper work. | 7 (6) 5 4 3 2 1 NA |
| 5. I personally favor the procedures used in the screening program. | (7) 6 5 4 3 2 1 NA |
| 6. Records on applicants seem to be organized and accurate. | 7 (6) 5 4 3 2 1 NA |
| 7. Some youth were identified in more than one talent area. | (7) 6 5 4 3 2 1 NA |
| 8. Proper records were maintained and information placed in files. | (7) 6 5 4 3 2 1 NA |
| 9. Approximately (3-5%) of the youth screened were identified. | (7) 6 5 4 3 2 1 NA |
| 10. The school community has a favorable opinion of the GTVPA'S screening process. | (7) 6 5 4 3 2 1 NA |

In what respects is the GTVPA'S screening program most commendable?

Note:Paraphrased comments; It identifies GTVPA's child.

What is the greatest need for improvement This needsto be offered to all children GTVPA's in our schools.

# APPENDIX R

# CALENDAR PLAN FOR ACTION

## CALENDAR PLAN FOR ACTION

The following schedule outlined the plan for designing, implementing, and evaluating an effective identification program for gifted and talented visual and performing arts youth in the elementary school (grades 1-3).

Month 1 ( May)

-- continue review of the literature
-- develop needs assessment questionnaire/checklist (staff)
-- develop needs assessment questionnaire/checklist (parents)
-- meet with principal and review plans for program
-- orient staff to practicum problem and solution
-- administer needs assessment questionnaire/checklist to staff
-- administer needs assessment quiestionnaire/checklist to parents
-- meet with arts specialists and orient them to their part in the program
-- finalize identificatiоn procedures (GTVPA) for youth
-- tabluate needs assessment questionnaire/checklist (staff)
-- tabulate needs assessment questionnaire/checklist (parents)
-- develop rating scale for art specialist
-- develop rating scale for drama specialist
-- develop rating scale for music specialist
-- develop rating scale for dance specialist
-- develop adjudicator's art audition form (checklist)
-- develop adjudicator's drama audition form (checklist)
-- develop adjudicator's music audition form (checklist)
-- develop adjudicator's dance audition form (checklist)
-- develop interview questions (arts specialists and expert panel of judges) taped version
-- develop art audition form (performance phase)
-- develop drama audition form (performance phase)
-- develop music audition form (performance phase)
-- develop dance audition form (performance phase)
-- develop (GTVPA) final evaluation form
-- complete self nomination form
-- develop and complete application form (parent form)
-- develop and complete faculty nomination form
-- determine goals and objectives for identification of youth (GTVPA)
-- produce the number of copies of each form needed to implement the program

Months 2 and 3 (August and September)

--distribute faculty nomination forms to 1,2,3 grades
--distribute application forms (parent nomination forms) to each grade (1,2,3 grades)
--distribute self nominations forms to third grade only
--talk with students about talent search in each grade ( 1,2, and 3 grade)
--have orientation with arts specialists on forms and general procedures
--ask for a volunteer parent to help set up program and help with paper processing ( making file folders,tapes)
--have orientation with volunteer parent(s)
--collect nomination forms, and make folders for applicants
--set up appointments with applicants with arts specialists
--begin Phase II evaluations(folder for evaluations)
--review files of identified GTVPA's youth(tabulate %)
--make folder for evaluation to be conducted by experts including proper forms for Phase III (contact experts)

Month 4 (October)
--arrange appointment for Phase III evaluation
--begin Phase III
--tabulate evaluation and percentage of youth identified
--process all paper work in files including final forms
--notify parents of youth that are identified
--notify parents of youth not identified

Month 5 (November)

--administer program evaluation form for staff
--administer program evaluation form for principal and have discussion of program
--tabulate results of staff evaluation forms
--administer program evaluation form for parents
--tabulate results of parent evaluation forms
--do summative evaluation(1st )
--give principal and staff summative evaluation
--complete a second summative evaluation
--analyze the data collected
--give participants feedback
--recognize specialists contributions to the program
--recognize expert panel (small token certificate)
--write and revise program for the following year

Month 6 (December)
--write, type, and submit final report
--recognize volunteer(s) with token certificate(s)

APPENDIX S

AGENDA -- STAFF ORIENTATION

AGENDA FOR STAFF ORIENTATION

1. Overview of program--goals
   - A. Give calendar of program to staff--discuss
   - B. Explain the Phase I, II and III process
   - C. Leave open for discussion
2. Give results of Needs Assessment Questionnaire/Checklist (staff)
3. Give results of Needs Assessment Questionnaire/Checklist (parents)
4. Structure of program
   - A. Explain each form to be distributed by staff (Appendix A, B, & C)
   - B. Explain collection and notification of youth for Phase II
   - C. Explain Phase III screening process--notification process
   - D. Discuss final evaluation--and report to staff
5. Final evaluation procedures
   - A. Results of identification of youth--percent tabulations
   - B. Final process of GTVPA identification program
   - C. Mention final review of program ( Appendix R)
6. Questions and answers

APPENDIX T

PRACTICUM COVER LETTER

Dear .

I have recently submitted a written report to the faculty of the Early and Middle Childhood Program of Nova University in candidancy for the degree of Doctor of Education.

The goal of the program detailed in this report was to effectively identify, in early childhood (grades 1-3), children gifted and talented in the visual and performing arts (GTVPA). The program endeavors to provide an interdisciplinary approach using an array of procedures that are (a) economically feasible, (b) socially viable, (c) practicable, and (d) satisfies the mandate of the Education Improvement Act (EIA).

I am enclosing a copy of the practicum report.

If you have any questions or wish to receive further information regarding this project, feel free to contact me at 845-3255. Thank you.

Sincerely,

Gwen W. Winter

APPENDIX U

ABSTRACT COVER LETTER

MEMO:

RE: Identifying Elementary-Age Children Who are Gifted and Talented in the Visual and Performing Arts Program

TO:

I have recently submitted a written report to the faculty of the Early and Middle Childhood Program of Nova University in candidancy for the degree of Doctor of Education.

The goal of the program detailed in the report was to effectively identify, in early childhood (grades 1-3), children gifted and talented in the visual and performing arts (GTVPA). The program endeavors to provide an interdisciplinary approach using an array of procedures that are (a) economically feasible, (b) socially viable, (c) practicable, and (d) satisfies the mandate of the Education Improvement Act (EIA).

I have attached a copy of the abstract of this project's report.

If you have any questions or wish to receive further information regarding this project, please feel free to contact me at 845-3255. Thank you.

Gwen W. Winter

# APPENDIX V

# PLAY PRODUCTION

Let's Sing
A Song
About
America

# Let's Sing a Song About America

By: Sherrie Edwards and
Gwen W. Winter
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Permission is granted for non-commercial production by non-profit organizations

A musical drama in three parts

Characters In Order of Appearance:

Chorus
Dancers
Uncle Sam: Main character and narrator.
Group: Symbols of America
- The Great Seal of the U.S.A.
- The U. S. Eagle
- The Liberty Bell
- The Statue of Liberty
- The U.S. Flag

Group: Famous People
- President George Washington
- Patrick Henry
- Senator Daniel Webster
- President Abraham Lincoln
- President John Fitzgerald Kennedy
- Martin Luther King, Jr.
- President Ronald Reagan
- Orville and Wilbur Wright
- The Spirit of '76 -- 3 persons

Young Girl , Ben Franklin

Stage setting for all scenes:

Stage left to right, five murals about 4x6 feet;
- Uncle Sam
- The Symbols of the U.S.A.
- The U.S. Flag
- Famous People
- Spirit of '76

(CHORUS IS AT FAR STAGE REAR, UNCLE SAM AT STAGE FRONT, CENTER AS STAGE LIGHTS RISE)

Dialog:

SCENE I

CHORUS: Sings: Let's Sing A Song About America

UNCLE SAM:
Good evening, everyone! My name is Uncle Sam, and I would like you to join me tonight in a celebration of our country. Yes, tonight we will explore some of the people, places, and things that make the United States a great place in which to live. Why, we love America so much, we can't keep from singing about it!

CHORUS: Sings Uncle Sam AS DANCERS ENTER

UNCLE SAM:
We really love to sing about our country, but there are other ways to express our feelings for this great land. Symbols can represent the ideals that Americans hold dear. Here are a few of those symbols now. Why don't we let them speak for themselves?

CHORUS: Sings Symbols of America

THE GREAT SEAL: (Entering stage)
Hello! I am the Great Seal of the United States of America. (BARKING SOUNDS COME FROM BACKSTAGE) Not THAT kind of seal! I represent the authority of our government. You might say I'm the SIGNATURE of America, because I am used on the most IMPORTANT documents and laws. Why, without me, NOTHING would be legal!
(RECITING AS A GREAT POET)
On my CHEST is the crest,
And the EAGLE is my vest.
He carries forth a banner,
In a MOST distinctive manner, -- and it says:

EAGLE: (WALKING ON STAGE, AND INTERRUPTING PROUDLY)
E PLURIBUS UNUM, which means -- ONE out of MANY.

SEAL:
One out of many WHATS?

EAGLE:
One UNION out of many STATES, that's what!

SEAL:
Ohhhhhhh!!!!!!---Hey, you're pretty smart. WHO did you say you are?

EAGLE: (BOASTFULLY)
I am the EAGLE -- alert, proud, and strong.
I have been an AMERICAN for so, soooo long.
Everyone wants to be like me, BECAUSE --
I am the SYMBOL that makes men FREE.
I am BALD and BRAVE and BOLD and BRIGHT.
I WATCH over this country both day and night.

(A BELL TOLLS BACKSTAGE)

EAGLE:
OH, NO! Here comes that crack-pot! I think I had better fly on off. (STARTS TO FLY AWAY, BUT THE SEAL STOPS HIM.)

SEAL:
Now, WAIT a MINUTE. She can't HELP the fact that she's CRACKED! It happened long ago when they brought her over from England! She was being checked for her SOUND, and the stroke of her clapper caused the break. She was repaired, but later broke again.

EAGLE:
I guess you're RIGHT! Her appearance really shouldn't matter! And besides, just listen to that BEAUTIFUL TONE!

(THE BELL SOUNDS BACKSTAGE WITH EACH STEP SHE TAKES UNTIL SHE JOINS THE OTHERS.)

BELL: (LIKE A GRACEFUL BUT OLD WOMAN)
I am the Liberty Bell. I have been ringing out special events since 1753, long before newspaper or radios were even heard of. I pealed out LOUDLY against the British in 1765. I rang in the BIRTH of a new nation in 1776. I even played my muffled tones for the funeral of our beloved president, George Washington. YES -- when you've been around as long as I have, you SEE many things.

SEAL:
YES,I'M SURE you do!

EAGLE:
LOOK! OVER THERE!!! It's that new French girl!

(MISS LIBERTY WALKS TO CENTER STAGE, STOPS AND FACES THE AUDIENCE, WITH HER TORCH HELD HIGH.)

BELL:
She certainly is a YOUNG thing. Why she's only been around here since 1886.

SEAL:
Let's get closer so we can hear what she is saying.
(ALL CHARACTERS WALK OVER TO THE STATUE.)

STATUE:
Give me your TIRED, your POOR, your huddled MASSES yearning to breath free, the wretched refuse of your teaming shore. Send these, the homeless, tempest-tossed to me. I LIFT my lamp beside the golden door.

(ALL CLAP LOUDLY, THE FLAG BEGINS TO COME ON STAGE -- WAVING)

SEAL:
HEY, EVERYONE!! HERE COMES THE FLAG!

BELL:
THE GREATEST SYMBOL OF ALL!!

EAGLE: (TURNING TO THE AUDIENCE)
ATTENTION EVERYONE!! STAND! SALUTE! PLEDGE!

ALL EXCEPT THE FLAG:
I pledge allegiance to the flag of the United States of America, and to the Republic for which it stands: one nation, under God, indivisible, with liberty and justice for all!

FLAG:
Thank you very much for the honor of your pledge. I am here to represent the United States of America.
The white stars and blue field which you see here stand for the UNION of our fifty states. My red and white stripes symbolize the thirteen original colonies.

STATUE:
You are such a great symbol!

FLAG: (SHYLY)
OH, I'M not so GREAT! However, as a national symbol, people should handle me with SPECIAL CARE.

BELL:
What do you MEAN? What should people do to take CARE of you?

FLAG:
Well, I should NEVER touch the ground, never be left out in harsh weather, be handled roughly, or be left lying carelessly about -- PLEASE --

(MAJESTICALLY)
Just hold me up HIGH,
Next to the blue sky,
Close to where the eagles fly --
Where I may always be a shining symbol of the
STRENGTH of this NATION!

CHORUS: Sings Your Flag and My flag -- THEN THE SYMBOLS EXIT

SCENE II

(THE STAGE IS EMPTY OF CHARACTERS, AND UNCLE SAM ENTERS STAGE LEFT)

UNCLE SAM:
The seal, eagle, Liberty Bell, flag and the statue are wounderful symbols of our country. However, they would mean NOTHING if we did not consider the PEOPLE who made them important. These symbols stand for the beliefs and ideals of great Americans through the ages. Let's hear what some of these famous people have to say about this land.

CHORUS: Sings We are Famous -- WHILE THE FAMOUS AMERICANS PARADE INTO THE THEATRE FROM THE AUDIENCE ENTRY -- WAVING AT THE AUDIENCE. AT THE END OF THE SONG, FAMOUS PEOPLE SHOULD BE IN A STRAIGHT LINE, UPSTAGE, READY TO BE INTRODUCED. EACH TAKES A STEP FORWARD, SAYS THEIR PART, AND STEPS BACK INTO LINE.

UNCLE SAM:
Our FIRST PRESIDENT, General George Washington!
(ALL CLAP)

WASHINGTON:
First in war, first in peace, and first in the hearts of my countrymen!

UNCLE SAM:
That GREAT patriot and spokesman, Patrick Henry!
(ALL CLAP)

PATRICK HENRY:
Gentlemen may cry PEACE, PEACE -- but there is no peace! Is life so dear, or peace so sweet, as to be purchased at the price of chains and slavery? Forbid it, Almighty God! I know not what course others may take, but as for me, give me LIBERTY, or GIVE ME DEATH!
(ALL CHEER)

UNCLE SAM:
Senator Daniel Webster!
(ALL CLAP)

DANIEL WEBSTER:
God grants LIBERTY only to those who love it, and are always ready to guard and defend it!

UNCLE SAM:
Our 16th president, Abraham Lincoln! (ALL CLAP)

ABRAHAM LINCOLN:
With malice toward none, with charity for all; with firmness in the right, as God gives us to see the right, let us strive and cherish a just and lasting peace among ourselves and with ALL nations.

UNCLE SAM:
Our 35th president, John Fitzgerald Kennedy!
(ALL CLAP)

JOHN F. KENNEDY:
ASK not what YOUR COUNTRY can do for you, ASK what YOU can do for YOUR COUNTRY! (CHEERS BY ALL)

UNCLE SAM:
Humanitarian Martin Luther King, Jr! (ALL CLAP)

MARTIN LUTHER KING, JR.:
I HAVE A DREAM -- that one day this nation will RISE UP and live out the true meaning of it's creed -- "We hold these truths to be SELF-EVIDENT that ALL men are created equal." (PAUSE) Free at last, FREE -- AT LAST. Thank God Almighty I am FREE, at last!
(QUIET HUSH...BY ALL)

UNCLE SAM:
And now -- our 40th PRESIDENT! RONALD REAGAN!

PRESIDENT RONALD REAGAN:
Somestimes when we reach for the stars, we fall short; but we MUST pick ourselves up -- even though it may be painful. (CHEERS, AND CLAPS)

UNCLE SAM:
And who can forget the sayings of Benjamin Franklin?
(OTHER CHARACTERS ON STAGE MAKE SOUNDS OF AGREEMENT AFTER EACH STATEMENT)

FRANKLIN:
Early to bed, early to rise, makes a man healthy, wealthy, and wise.
Little strokes fell great oaks.
A stitch in time saves nine.
An ounce of prevention is worth a pound of cure.
He that falls in love with himself shall have no rivals.
(ALL CLAP)

UNCLE SAM:
When visiting Paris in 1783, Franklin saw the first ascension of a hot air balloon. When bystanders mocked and questioned "What good is it?" Franklin replied --

FRANKLIN: (LOUDLY)
Well, what good is a newborn baby for that matter?
(ALL LAUGH)

CHORUS: Sings We are Famous second verse. (ALL MARCH AROUND AND EXIT EXCEPT UNCLE SAM.)

SCENE III

(LIGHTS DIM. UNCLE SAM IS SITTING ON A CHAIR OR TREE STUMP. A LITTLE GIRL ENTERS AND SITS CLOSE TO UNCLE SAM.
OR, USE LARGE AND SMALL ROCKING CHAIRS FOR BOTH)

YOUNG GIRL:
Uncle Sam, your're getting so old, don't you have any children who can take care of you?

UNCLE SAM:
CHILDREN? Yes, as a matter of fact, I have FIFTY of them.

YOUNG GIRL:
FIFTY! How do you keep up with all of them?

UNCLE SAM:
Oh, it's not so hard! I started out with only THIRTEEN small ones, and the others came along one at a time!

YOUNG GIRL:
But don't you sometimes forget ALL those names?

UNCLE SAM: (STANDING -- AND THEN MOTIONING FOR THE STATES TO COME ONSTAGE)
WELL, they're easier to remember if you group them by regions, like this:

CHORUS: Chants State Chant
(UNCLE SAM AND YOUNG CHILD LOOK ON)

(THEN THREE CHILDREN MARCH ONTO THE STAGE WITH FIFE, DRUM AND FLAG...DRESSED AS COLONIAL SOLDIERS)

CHORUS: Sings The Spirit of '76

UNCLE SAM:
THE Spirit of '76 continues to echo over our land -- (LONG PAUSE --) Remember Lincoln's speech at Gettysburg -- "...our fathers bought forth on this continent a new nation ..." NATION making is not easy -- our builders, Thomas Jefferson, John Adams, Ben Franklin, James Madison and James Monroe...hammered away on the foundation of a new nation.

YOUNG GIRL:
I see what you mean, they all were our founders, and saw we needed a strong document --- (LONG PAUSE) Flags fluttered, cannons and muskets fired, and bells rang as Jefferson presented the Declaration of Independence in 1776.

UNCLE SAM:
As a matter of fact, the Constitution has three divisions in the government; the Executive, Legislative and Judicial brances. These three powers fortify the government by establishing a series of checks and balances.

YOUNG GIRL:
Uncle Sam, it's sounds as safe and sound as a bank!

UNCLE SAM:
Well, it has soundness built into the government. And later they added the Bill of Rights, AND THEN ...The Preamble to the Constitution. Listen ... I remember those words so well...

> We, the People of the United States, In Order to form a more perfect Union, establish Justice, insure domestic Tranquility, provide for the common defense, promote the general Welfare, and secure the blessings of Liberty to ourselves and our Posterity, do ordain and establish the Constitution for the United States of America.

YOUNG GIRL:
So, then did the states adopt it right away?

UNCLE SAM:
YES, and then George Washington having both courage and vision said ..."The event is in the hands of God." Mankind continues to look upward and reach outward for the stars. LOOK ... here comes Orville and Wilbur Wright!

ORVILLE WRIGHT:
Wilbur, our flight at Kitty Hawk sure surprised the neighbors! You know those people like Charles Lindburg, Amelia Earheart, and Robert Goddard all got a boost by what President John F. Kennedy did to promote space exploration!

WILBUR WRIGHT:
THAT space program called NASA is neat!

YOUNG GIRL:
Uncle Sam, can they see and hear us?

UNCLE SAM:
YES, LET'S LISTEN!

ORVILLE:
My HATS OFF to all the scientists and unknown heros of modern technology who helped us air explorers. Yesterday's dreamers are today's heroes! Man's finest moments are realized in the never-ending quest to travel farther, go faster and achieve what no man has achieved before.

UNCLE SAM:
Our secondary rockets, unmanned lunar spacecraft and planetary probes have been a GREAT beginning. Some flights were sounding rockets and unmanned lunar spacecraft. (UNCLE SAM LOOKS AT WRIGHT BROTHERS..THEY ALL SHAKE HANDS)

WILBUR:
The first AMERICAN in space was Alan B. Shephard, Jr. He led the way for many other astronauts in spacecraft like the Freedom, Liberty Bell, Friendship, Aurora, and Sigma Faith.

ORVILLE:
The GEMINI project led to the first 3-man flight that docked in space. The APOLLO flights gave us the first lunar landing and Neil Armstrong's unforgetable statement -- "One SMALL step for man and one GIANT step for mankind."

UNCLE SAM:
The space shuttle showed America the landing and reuse of this priceless equipment -- NASA's Enterprise, Columbia, Discovery and Challenger all have done their work for America. What a great space adventure -- ROLL'EM MR. CAMERAMAN! (Slides may be shown,when the Wright's enter)

(ALL CHARACTERS EXIT AS STAGE AND HOUSE LIGHTS DIM. SHOW SELECTED NASA SPACE EXPLORATION SLIDES. PROJECT ON SCREEN PLACED AT CENTER STAGE)

CHORUS: Sings selections from the play, off stage.

Stars and Galaxies Set -- 35-mm Color Slides:

| | |
|---|---|
| NGC 6992-5 "Veil" Nebula | 78-HC-118 |
| NGC 6946 Spiral Galaxy | 78-HC-122 |
| Sagittarius Star Cloud | 78-HC-128 |
| Echo Satellite trail in Milky Way | 78-HC-129 |
| NGC 4565 Edge-on Galaxy | 78-HC-138 |
| Hercules Star Cluster - M13 | 78-HC-143 |
| Infrared Map of Orion Nebula unveils "New" star formation | 82-HC-372 |
| Infrared Map of Swan Nebula | 80-HC-289 |

Planet Set -- 35-mm Color Slides:

| | |
|---|---|
| Jupiter | 79-HC-65 |
| Venus | 79-HC-223 |
| Saturn | 81-HC-520 |
| Mars | 76-HC-615 |
| Uranus (artist's concept) | 83-HC-217 |
| Neptune (artist's concept) | 83-HC-218 |
| Pluto (artist's concept) | 83-HC-219 |

Earth Rise -- 35-mm Color Slides:

| | |
|---|---|
| Appolo 8 -- View of Rising Earth | 68-HC-870 |
| Apollo 8 -- view of Rising Earth | 69-HC-905 |

Full Earth -- 35-mm Color Slides:

| | |
|---|---|
| Earth from 22,300 miles out | 69-HC-229 |
| Earth from 1/2 Million miles out | 69-HC-487 |
| Earth from 98,000 miles out | 71-HC-103 |
| Apollo 17 view of Earth | 72-HC-928 |
| Apollo 17 view of Earth | 73-HC-252 |

(AT END OF SPACE ADVENTURE, REMOVE SCREEN. AS STAGE LIGHTS ARE BROUGHT UP, UNCLE SAM ENTERS. AS UNCLE SAM BEGINS TO SPEAK, THE CHORUS AND CAST ENTER AT STAGE REAR)

UNCLE SAM:
This is NOT the END -- this is only a BEGINNING. Americans continue the timeless search for NEW FRONTIERS.. Our survival as a nation on this planet earth depends on our ability to mold our dreams into reality. Today's dreamers are indeed tomorrow's heroes!

CAST AND CHORUS: Sing Let's Sing a Song About America

(ON SECOND CHORUS OF SONG, ALL SLOWLY EXIT WHILE SINGING)

SLIDES FOR NASA SPACE ADVENTURE SHOW:

Available from:

NASA Visual Section, LFD-10
Public Affairs Division
400 Maryland Avenue, S.W.
Washington, DC 20546

Note: Slides furnished courtesy NASA. These slides are government publications -- not subject to copyright. They may not be used to state or imply the endorsement by NASA or a NASA employee of a commercial product, process or service.

PRODUCTION NOTE

This musical drama may be produced with live actors, or used as a marionette-theatre production.

## STATE CHANT

Sherry Edwards

We're the North Central states and we think we are great!
We're kind of in the middle and we're kind of at the top.
It's fun here in the winter 'cause the snow never stops.
Now listen very closely and we'll play a little game.
If you'll echo after us, then you can learn our names.
NORTH DAKOTA, SOUTH DAKOTA, MINNESOTA, KANSAS --

IOWA, NEBRASKA, ILLINOIS, OHIO --
INDIANA, MICHIGAN, MISSOURI, WISCONSIN --

WHOA, there partners! We hate to say your're wrong!
But we're the greatest region, we're thirteen members strong.
My name is MONTANA let me introduce the rest --
We're from the Western Region, so you know we're the best!
ALASKA, ARIZONA, WYOMING, COLORADO --

WASHINGTON, OREGON, UTAH AND NEVADA --
IDAHO, NEW MEXICO, HAWAII, CALIFORNIA --

Being best has nothing to do with strength or size,
When it comes to greatness, the Northeast takes the prize.
We don't have many acres, in fact we're very small.
But come, look at our buildings, that's where we stand tall!
NEW YORK, PENNSYLVANIA, MASSACHUSETTS, AND VERMONT --

NEWwww JERSEY --- NEWwww HAMPSHIRE ---

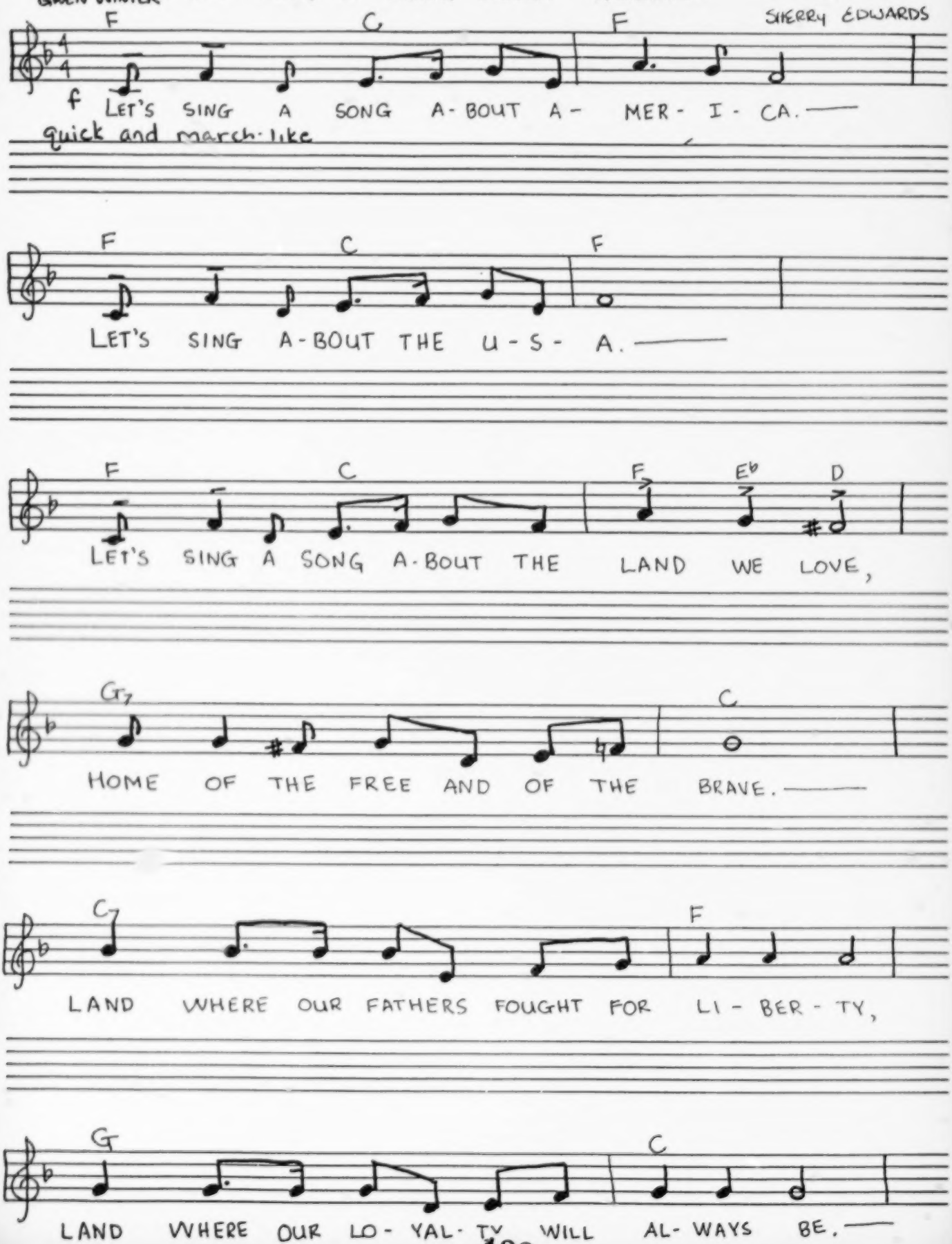
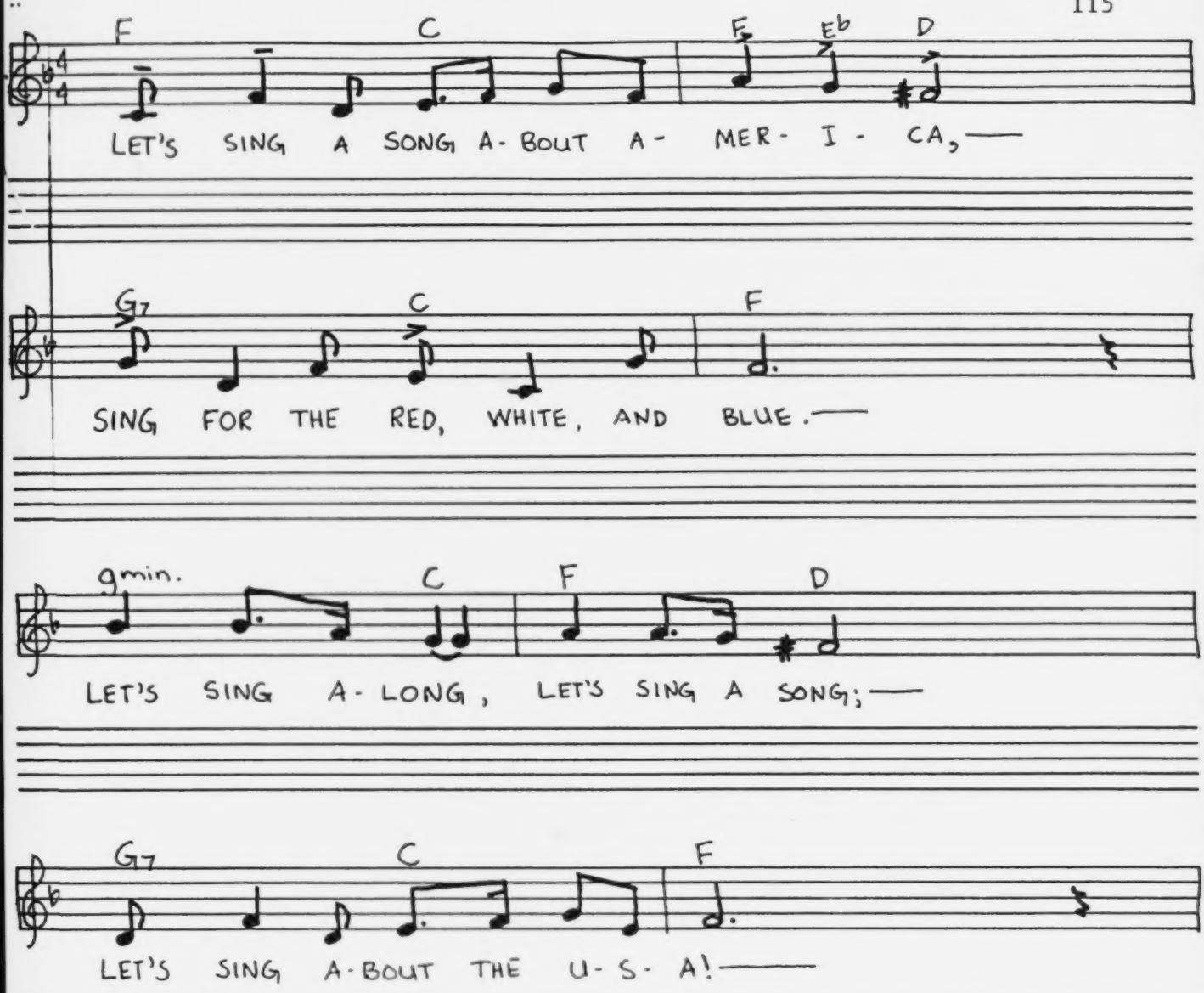
MAINE, RHODE ISLAND, AND CONNECTICUT ---

Now wait a minute, y'all, it's not by being tall!
Greatness is determined by the people, that is all!
Where do they go on vacation, this we enter.
Why even all the birds fly SOUTH for the WINTER!
FLORIDA, GEORGIA, TENNESSEE, TEXAS --

MISSISSIPPI, ARKANSAS, OKLAHOMA, DELAWARE --
LOUISIANA, MARYLAND, VIRGINIA, KENTUCKY --
WEST VIRGINIA, ALABAMA, NORTH AND SOUTH CAROLINA ---

UNCLE SAM:

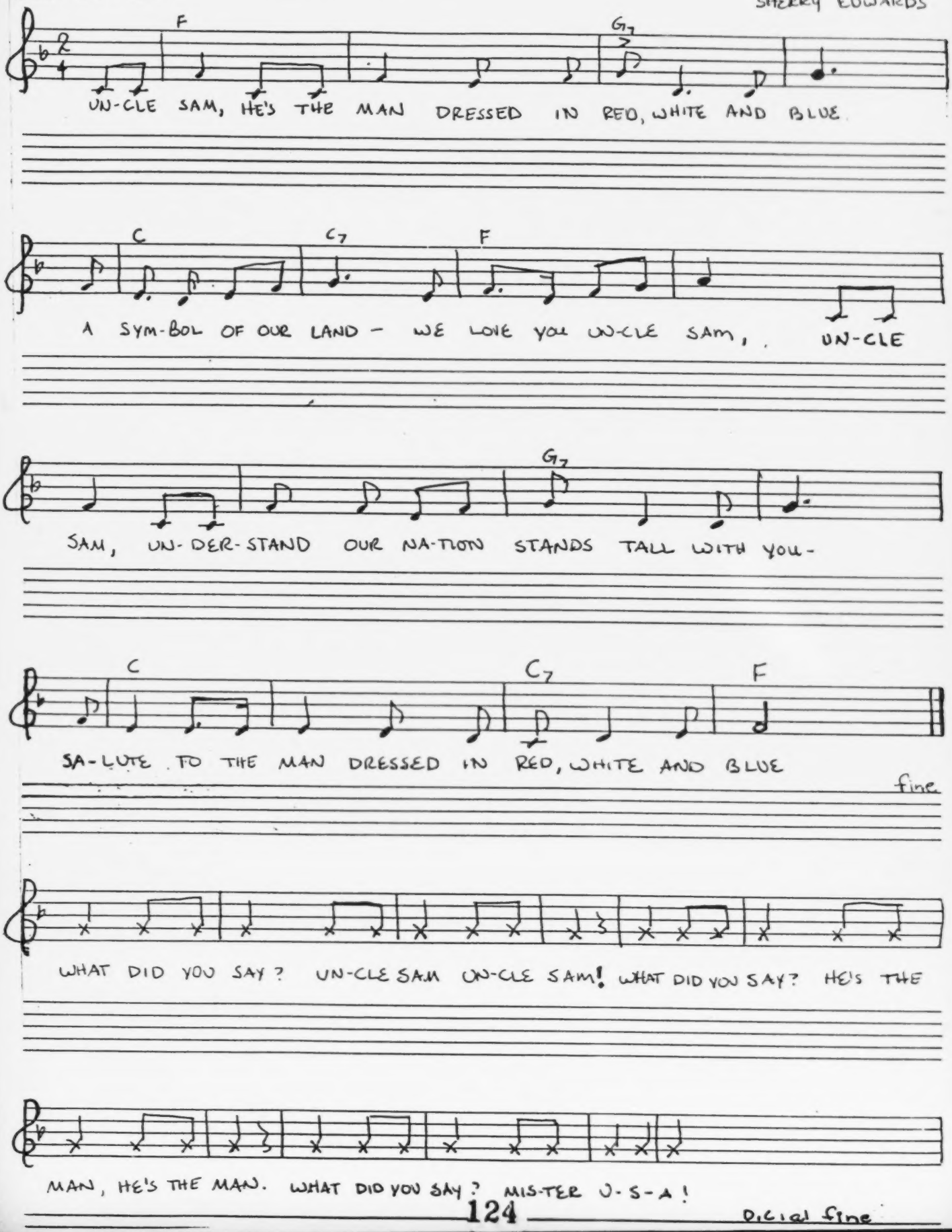
All of you stop this bickering NOW!
It's the fact that you're TOGETHER that makes you great somehow! So gather 'round me children, let's celebrate today.
For when you put us ALL TOGETHER, we form the U.S.A.! ! !

GWEN WINTER "LET'S SING A SONG ABOUT AMERICA" SHERRY EDWARDS

F C F
f LET'S SING A SONG A-BOUT A- MER-I-CA.
quick and march-like
F C F
LET'S SING A-BOUT THE U-S- A.
F C F Eb D
LET'S SING A SONG A-BOUT THE LAND WE LOVE,
G7 C
HOME OF THE FREE AND OF THE BRAVE.
C7 F
LAND WHERE OUR FATHERS FOUGHT FOR LI-BER-TY,
G C
LAND WHERE OUR LO-YAL-TY WILL AL-WAYS BE.

F
C
F
Eb
D
LET'S SING A SONG A-BOUT A- MER-I-CA,—
G7
C
F
SING FOR THE RED, WHITE, AND BLUE.—
gmin.
C
F
D
LET'S SING A-LONG, LET'S SING A SONG;—
G7
C
F
LET'S SING A-BOUT THE U-S-A!—

GWEN WINTER

# " UNCLE SAM"

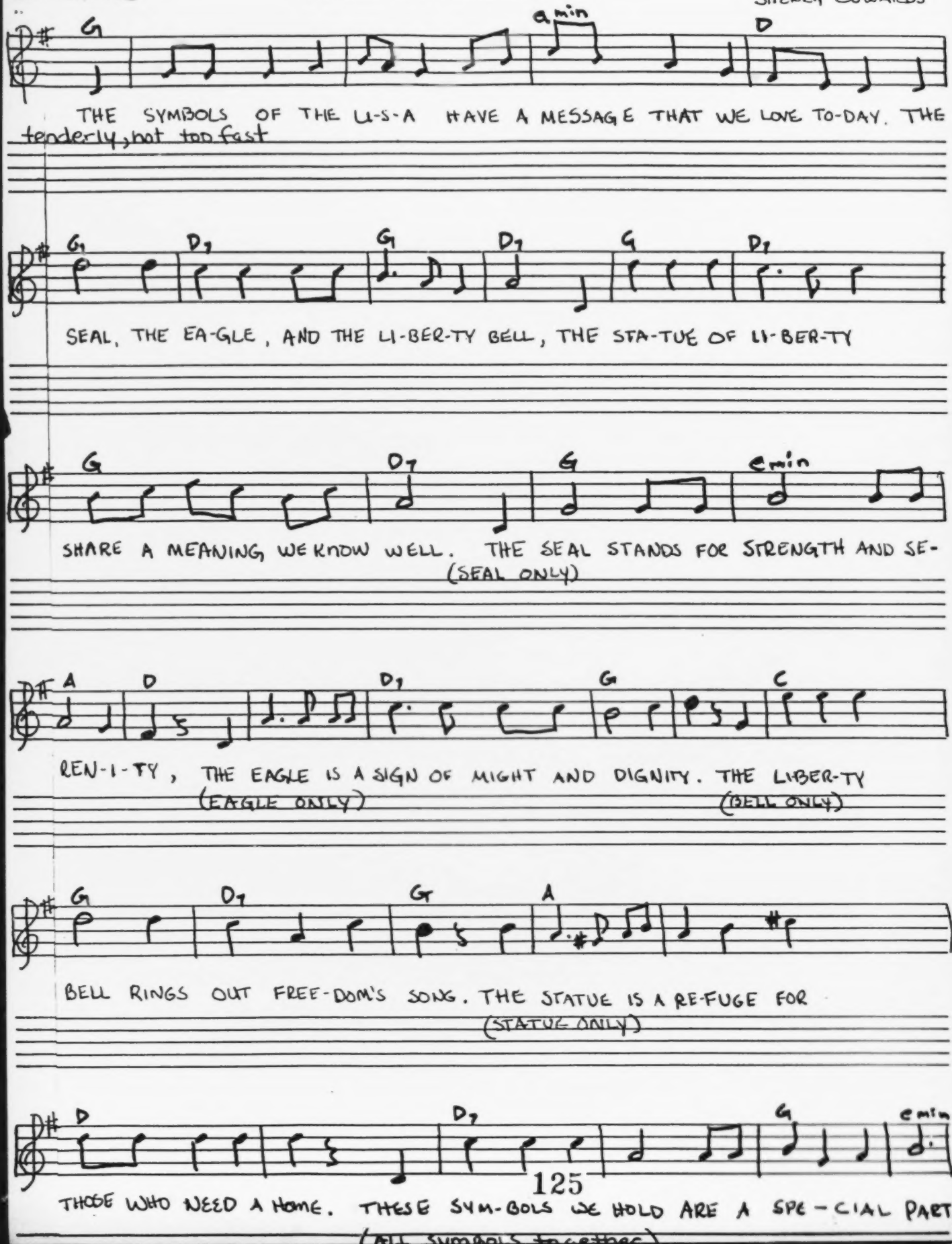
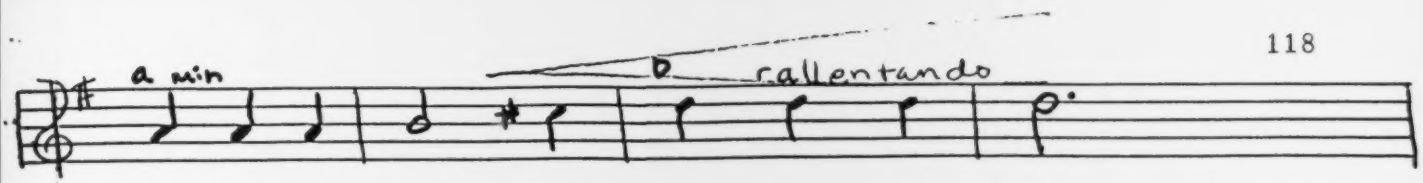
SHERRY EDWARDS

116

F
G7
UN-CLE SAM, HE'S THE MAN DRESSED IN RED, WHITE AND BLUE
C
C7
F
A SYM-BOL OF OUR LAND - WE LOVE YOU UN-CLE SAM, UN-CLE
G7
SAM, UN-DER-STAND OUR NA-TION STANDS TALL WITH YOU-
C
C7
F
SA-LUTE TO THE MAN DRESSED IN RED, WHITE AND BLUE
fine
WHAT DID YOU SAY? UN-CLE SAM UN-CLE SAM! WHAT DID YOU SAY? HE'S THE
MAN, HE'S THE MAN. WHAT DID YOU SAY? MIS-TER U-S-A!
D.C. al fine

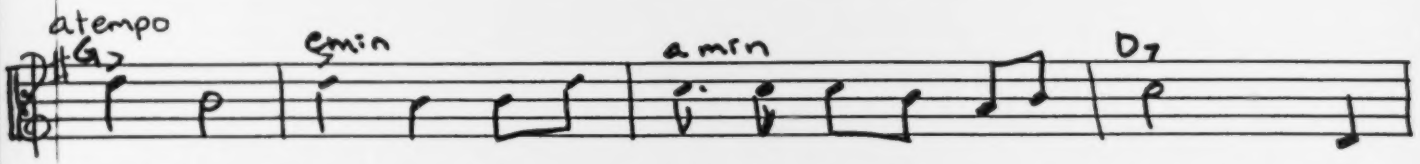
GWEN WINTER

# "SYMBOLS OF AMERICA"

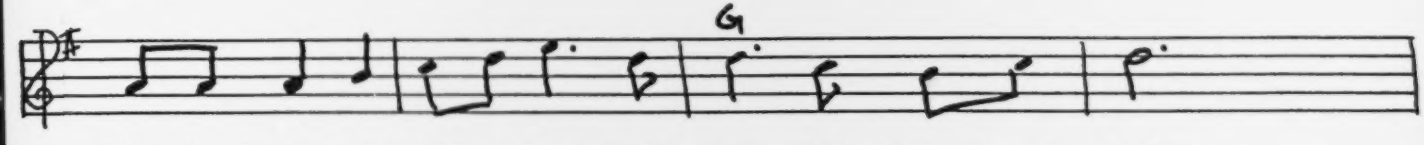
SHERRY EDWARDS



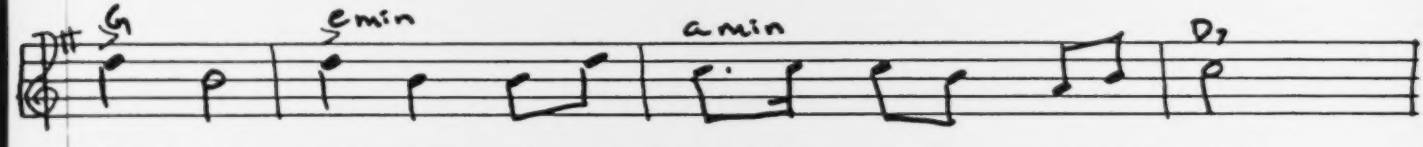
FOR- E- VER DEAR AND CLOSE TO OUR HEART. —



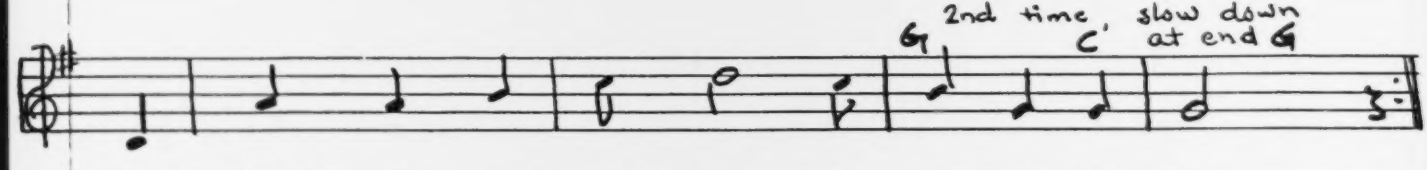

L): RING OUT, SING OUT, FOR THE GLO-RY OF OUR country true - the
with joy




SYM-BOLS OF A-MER-I-CA RING OUT RED, WHITE, AND BLUE —



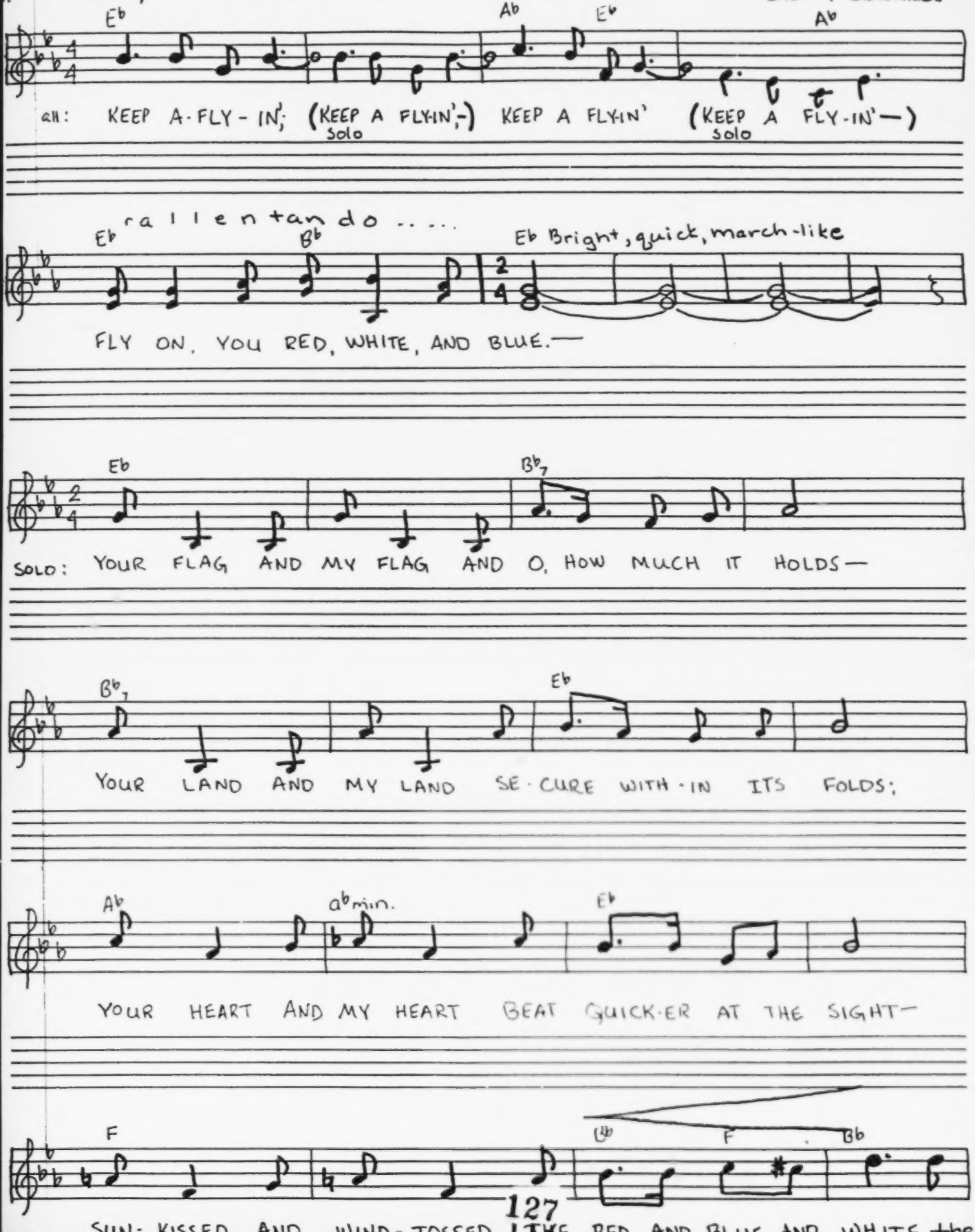
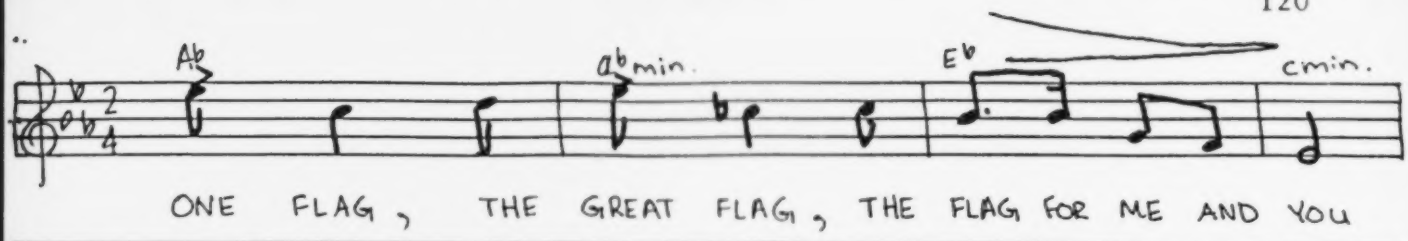

RING OUT, SING OUT, FOR THE SYM-BOLS OF OUR COUN— TRY,




THEY STAND FOR OUR FREE-DOM AND OUR LI-BER-TY.

Slow and dreamy

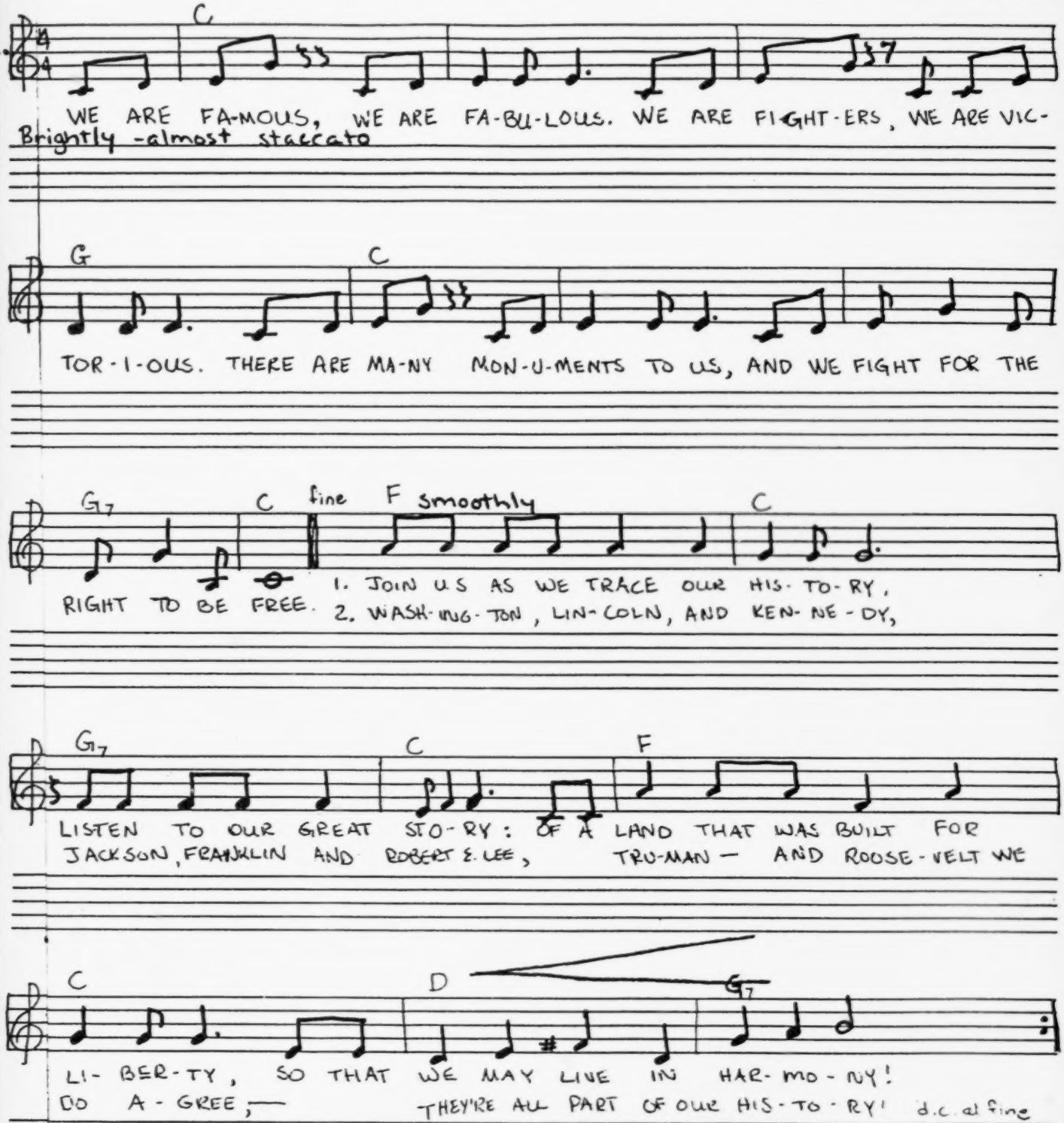
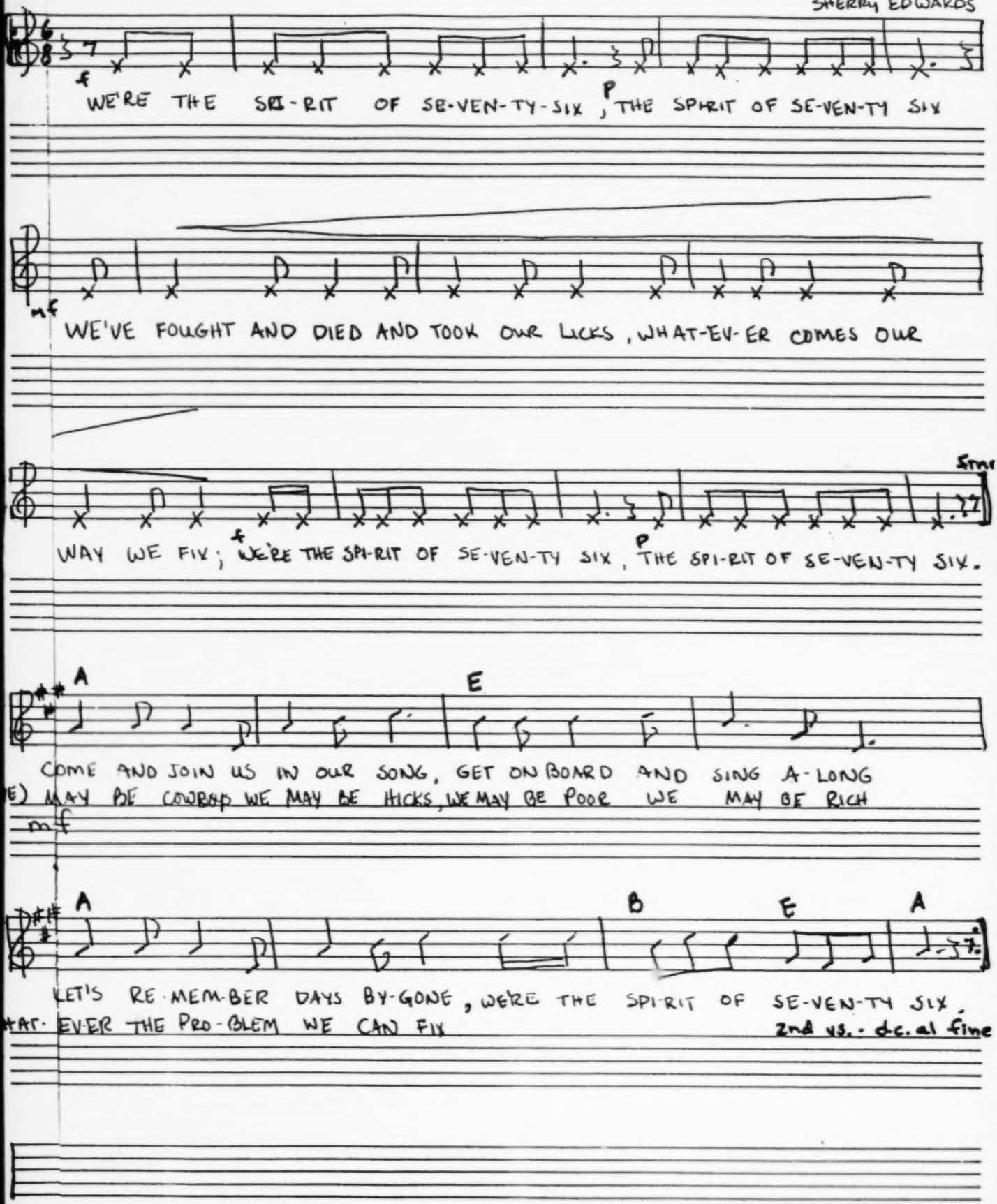
# "YOUR FLAG AND MY FLAG"

SHERRY EDWARDS

ONE FLAG, THE GREAT FLAG, THE FLAG FOR ME AND YOU

GLO-RI-FIED, ALL ELSE BESIDE, THE RED, WHITE AND BLUE.

# "WE ARE FAMOUS"



SHERRY EDWARDS

WE'RE THE SPI-RIT OF SE-VEN-TY-SIX, THE SPIRIT OF SE-VEN-TY SIX
WE'VE FOUGHT AND DIED AND TOOK OUR LICKS, WHAT-EV-ER COMES OUR
WAY WE FIX; WE'RE THE SPI-RIT OF SE-VEN-TY SIX, THE SPI-RIT OF SE-VEN-TY SIX.
COME AND JOIN US IN OUR SONG, GET ON BOARD AND SING A-LONG
MAY BE COWBOY WE MAY BE HICKS, WE MAY BE POOR WE MAY BE RICH
LET'S RE-MEM-BER DAYS BY-GONE, WE'RE THE SPI-RIT OF SE-VEN-TY SIX,
WHAT-EV-ER THE PRO-BLEM WE CAN FIX
2nd vs. - d.c. al fine

Let's Sing
A Song
About
America
G. Winter